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LITERATURE.

Indian Idylls. From the Sanskrit of the Mahābhārata. By Edwin Arnold. (Trübner.)

THE Sanskrit scholar who takes up the translations which Mr. Edwin Arnold has made from the Mahābhārata will first ask himself how far the Anglicised version corresponds with the phraseology of the original; but the literary critic who cannot claim acquaintance with the prodigious poem that epitomises the antique Hindu world will first ask himself how far the net result of the translation as he finds it is an addition to the store of English poetry. The philological test is of course a good one, and the translation must stand or fall by it; but the poetical test is higher still, for he who undertakes the arduous task of transmitting poetry into poetry from language to language plays the dual part of translator and poet. The translation, as such, may go down, and the poem may remain. The philologist may prove against Mr. Arnold that the episodes he has selected for translation have not been extracted from the simpler and nobler sections of the poem that are of the greatest antiquity; but, if the critic of poetry can show that the stories are a gain to English literature, it surely matters very little that they come from that part of the entire compilation which was interpolated in Brahmanic or post-Buddhist times. Or the philologist may prove that Mr. Arnold has missed some niceties of style in the original, that he has not quite caught the genius of form in Sanskrit poetry, that some sententious parallelisms, some moral depths of antithesis, have escaped him; but, if the critic of poetry can show that the poet has produced a poem whereof the language is in harmony with the visions it embodies and with the genius of English prosody, it surely matters not at all that he has hardly coped with those difficulties of style in a little-known language which few can master in their own familiar tongue. A translator from the Sanskrit appears to encounter difficulties of speech which resemble the difficulties of motion in the Greek tragic dance, and the same pleasure is derived from both exhibitions of subtlety and of strength; the more the difficulty, the livelier the curiosity to see it overcome. But there are difficulties which it is no merit to encounter and no misfortune to sink under. Blondin crossing the tight-rope and Webb attempting to swim the rapids of Niagara were probably no more irrational in their enterprises than the poet would be who sought to communicate to English poetry the niceties of Sanskrit verse.

What is here said is not intended to denote

any shortcomings of which the present reviewer is at all conscious, although objections of the kind indicated have been urged against Mr. Arnold's previous Oriental transcripts, but to establish the position that the first necessity of a poem is that it should be poetry, and that, if it meets this test, the other tests are secondary, whether they come of philology or philosophy, and whether the poem be a translation or an original conception. But since Mr. Arnold has given us not only his Idylls based on the episodes of the Mahābhārata, but a prefatory comment on the book itself, it would have interested the English reader to learn something more of the sacred book than concerns the odour of sanctity that adheres to it in the daily ideas of the devout Hindu people. The poem was unknown to Europe until Sir William Jones published his *Poëses Asiaticæ Commentarium* (Oxford, 1774); and, though Milman rendered certain passages from it long ago, the knowledge of it as a literary production is sparse. Mr. Arnold's transcripts are, we believe, the most considerable renderings yet made; and still we seem to be without the materials by which we may judge of it from a poet's point of view and by a purely literary standard. The superstitious reverence with which the intelligent Hindu regards it probably suppresses in him all merely poetical relish of its beauties; but a poet who is uninfluenced by any faith in its moral virtues can surely tell us what the place is among the epics of the world of this mighty work, which is sevenfold greater in bulk than the *Iliad* and the *Odyssey* together. A poem to be an epic must have not only a personal interest, but an interest for its subject as well, and one or other must be dominant—that is, it must have a hero whose fortunes are followed throughout, with only passing, occasional, and even then relative, episodes, and it must also embrace an event that is in itself sublime. An epic must, as a critic has said, be either national or mundane; it must concern a nation or touch the interest of mankind in common. An epic must be what is called an objective utterance; everything must be external to the poet, and he must be a mere voice. This may seem a narrow definition, but it will be found to be true to, because it is based upon, the three greatest epic poems of which the world has yet acquired knowledge. Now, is the Mahābhārata in this sense strictly an epic? The transcripts we have hitherto had from it point clearly to the conclusion that it is a combination of legends with only the slenderest thread of personal interest penetrating it, with no dominating personality, unless it be the Divine personality, and no dominating event. If this be so, we have no more right to call the Mahābhārata an epic than to give that name to the Bible or the Koran, or, among secular works, to Mr. Tennyson's Arthurian idylls or—not to say it flippantly—Moore's "Lalla Rookh." This is a problem in criticism that does not seem to be solved by anything yet put forth by students of Sanskrit. It is a problem that Mr. Arnold in his Preface might fittingly have dealt with.

In any case, Mr. Arnold's book is rightly named; and, when we bring it to that first test to which we think it fairly liable, we

have no difficulty in saying that it is a valuable addition to the store of English poetry. The fables which Mr. Arnold has reproduced are not in the highest degree imaginative. In the largest sense, we cannot see that either the Hindu or the Arab people were imaginative, though they had abundance of fancy and, in common with the Persian people, great understanding. Imagination of the highest order appears to have belonged to the Hebrews alone among the peoples of the ancient world, for only in Hebrew literature can we find those loftiest conceptions of things quite outside and altogether above human experience which we call the sublime. Austere and grand, certainly, are the conceptions of the Greek intellect, but the austerity and grandeur are, after all, purely material, and may be described as human experience pushed up yet farther than it has ever gone. And this is the character of whatever there is in the legends rendered by Mr. Arnold that has the look of sublimity, and therefore of great imagination. We might instance the most imaginative of these idylls, "The Birth of Death," a beautiful but imperfect conception, which fulfils its mission of removing the dread of death, but takes no count of the gigantic stumbling-block it raises in making it appear that those who die are slain of their own sins. Contrast with this imperfect phantasy Milton's marvellous way of overcoming a similar difficulty. After all, we are justified in saying that there are only two literatures in which the highest order of imagination, whether epic or dramatic, has yet been seen.

We cannot better describe these legends than to say they are works of fancy and understanding. There is elation and grandeur in them here and there, but the great body of them do not rise above the level of ordinary common-sense, rendered beautiful by gleams of that faculty—fancy—which finds parallels of imagery and antithesis of phrase. Indeed, sometimes they descend to a low level of conception, as in "The Night of Slaughter," an idyll which has no appeal for our modern life, the fable teaching its curious lesson of wisdom by representing an eagle-owl falling upon a company of crows asleep. This, as Coleridge once said of a kindred conception, is the sublime dashed to pieces by cutting too close to the fiery four-in-hand round the corner of nonsense. The legend entitled "Sāvitri," which embodies a story of self-sacrifice, is by much the most beautiful in the book. "The Great Journey" is also full of charm. Rich as the stories are in allegory and parable, they have little of that pomp of imagery which constitutes one of the sublimities of the Hebrew scriptures. But they have something of the Hebrew simplicity of phrase. It was Milton's rule of poetry that it should be simple, sensuous, and impassioned. The first two of these conditions Mr. Arnold's Idylls fulfil, but they fall short of the last. To touch for a moment on their intellectual substance, we may say that there is certainly no pantheism in these legends from the sacred poem of the Hindu people. Even the miracles recorded in them have nothing of what we call the providential, but are sheer miracles wrought for their own sake, and to show that the one holy, im-

mutable, and true God, who is Krishna, is ruler of the universe. The Deity of the Mahābhārata is not a stern and jealous god, and he lacks some of the human attributes assigned to the Deity in the Bible, but he is a passionless, Omnipresent Power, who has no affection and no pity for humanity. Man is no more than the creature of his hand. The Mahābhārata is essentially different from the Mosaic books in tone. It has no gift of prophecy; it looks back, not forward; it does not convey the idea that the Hindus had any notion of a fall of man, or yet of his gradual degeneracy, but it gives (see "The Entry into Heaven") a curious hint of purgatorial punishment.

That this book should have been unknown to Europe down to one hundred years ago, and that it should still remain practically inaccessible, constitutes a loss to the poetry of the Western world only equal, perhaps, to that of the Milesian tales, which may have been the Decameron and Heptameron of antiquity, and yet possessed of a title to the gift of poetry if not to the gift of morality. Nevertheless, it is difficult to say what the whole sum actually is of the addition which Mr. Arnold has made to our store of all beautiful things: so much of the essential spirit of a poem lives not in books, but in the air, and passes from language to language without direct translation, or seems independent of the medium of words. The student of the Bible who has gone to it for the love of its literary beauties as well as for its higher qualities will probably be struck by its parallel passages with the Mahābhārata, for which Mr. Arnold claims an earlier origin. Not that phrases in the Bible are reproduced, though this sometimes happens, as in the line

"It is appointed that all flesh see death"—a noble line, acquired no doubt in translation. But the Hindu book has often the Hebrew eye for natural objects, and not the Arabian eye. The evidence here is too recondite for citation; but, whatever the external proofs that the Sanskrit language is of earlier origin than the Hebrew, the internal proofs that the Hebrew literature is of earlier origin than anything that has yet reached us from the Sanskrit are so convincing as to make the pretensions put forth for the Sanskrit seem almost absurd to the critic who is a literary critic simply, and who compares the Mahābhārata and the Mosaic books as he would compare Chaucer and the early French poets or Fielding and Cervantes. Mr. Arnold speaks of the verse of the Hindu poem as oftentimes as musical and as highly wrought as Homer's own Greek; but he has made a wise choice in rendering it in simple and direct language. Indeed, if instead of his vehicle of blank verse he had selected that lowest but purest medium employed by Bunyan in *The Pilgrim's Progress*, he would have been fully justified; for, whatever the occasional elaboration of diction in the Oriental original, in our own sterner tongue the reality of the visions alone must have sustained them, and where the realism of conception is greatest there might have been the extremest simplicity of phrase. Mr. Arnold's blank verse is often varied and graceful, and always smooth, and his lyrical interludes are sometimes very musical. He re-

produces with singular felicity those magical—that is, definite but indescribable—touches of simple imagery which are found in primitive poetry alone—in Moses and Isaiah, Homer and Aeschylus, and most of all, perhaps, in the Sermon on the Mount. Of such kind are

"She came again, the girl,
Silently shining through the trees;"

and

"Thereat there spread in heaven
Silence a space, whilst Death, for love of men,
Gazed on the face of God."

The following is a good example of Mr. Arnold's verse:—

"So, being permitted of them both, she went,
That beauteous lady, at her husband's side,
With aching heart, albeit her face was bright.
Flower-laden trees her large eyes lighted on,
Green glades where pea-fowl sported, crystal
streams,
And soaring hills whose green sides burned with
bloom,
Which oft the Prince would bid her gaze upon;
But she as oft turned those great eyes from them
To look on him, her husband, who must die,
(For always in her heart were Narad's words);
And so she walked behind him, guarding him,
Bethinking at what hour her lord must die;
Her true heart torn in twain, one half to him
Close-cleaving, one half watching if Death
come."

There is ease, grace, and variety in blank verse such as this. T. HALL CAINE.

The Life of Sir Henry Durand. By H. M. Durand. (W. H. Allen.)

It was well said by Lord Lytton that the great Indian competitive examination had now been going on for about one hundred and twenty years. It has occupied the whole working life—as he pointed out—of generations of men as bold, hardy, and honest as ever served any country. "The principal subjects of it are the four cardinal virtues—justice, benevolence, fortitude, and temperance." Some of the successful candidates have been men whom the suffrages of mankind have elected to the highest place; others—only less distinguished—have been persons who, perhaps, without those peculiar conditions, might have only been remarked in their native land as possessing in an unusual degree the qualities of a good citizen, but in the forcing atmosphere of Imperial duties showed that those qualities are capable of almost unlimited development. Of this latter class was Durand. He cannot be ranked among the great Soldier-Statesmen with Wellington, Clive, Munro, or Malcolm, for he established no new principles, performed no startling exploits; but he proved himself an efficient officer, and he has left a bright example of character to future public servants.

Distinguished by boyish proficiency at the Addiscombe Academy, and recommended to the protection of Lord Fitzroy Somerset by the head of that institution, Durand entered the service of the Company as Lieutenant of Bengal Engineers in 1829. During his first year he was employed as an architect, in which capacity he designed the church at Meerut and the convalescent depot buildings at Landour. From these duties he next passed into the department of irrigation, and was employed, under Col. Colvin, on the Western Jumna Canal. He availed himself of his scanty leisure to study

Persian and Hindustani; he also gave some time to the subject of geology, and was instrumental in the discovery and description of the fossils of the Siválík Hills. His future civil career was at this time foreshadowed by the offer of the secretaryship to the Board of Revenue in the North-West Provinces. This post—never before or since held by a military man—he did not accept; but the offer shows that he was thus early noted as a man suited for exceptional employment. The fact seems inconsistent with the view (taken by himself and partly endorsed by his biographer) that he had to contend against bad luck and a want of appreciation on the part of superior authority. Indeed, it was one of Durand's few weaknesses that he was never satisfied with his fortune. He seems to have thought that he had claims to every sort of post, and was apt to be irritable and despondent if he did not get all he wanted at once. From 1838 to 1840 Durand was engaged as a field engineer with the force in Afghanistan. His services were valuable, especially at the storming of Ghazni. Arrived at Kabul, he gave proof of the independent spirit that was so often afterwards to bring him into trouble, by quarrelling with Macnaghten and Burnes, the "political" officers; and, soon after, he resigned his appointment and returned to India. In 1841 he revisited England, and made an unavailing attempt to become a clergyman. He now formed the acquaintance of Lord Ellenborough—that connexion which was henceforth so powerfully to affect his career for good and evil. It was not a very good school; and, after two years of service as Private Secretary, Durand was left suddenly unprovided for on the recall of his erratic patron. In 1844 he was appointed Commissioner of the Tenasserim province, a post from which he was removed for alleged illegal conduct some three years later. Perhaps Henry Lawrence's is the best comment on this occurrence:—

"When appointed, no man in India of his standing bore a higher character for talent, application, and business habits; and even those who have since condemned him find him guilty mainly of errors of judgment."

After this, Durand had a taste of the bad luck of which he so often complained, and which in some cases becomes chronic. In his, however, it was not of long duration. The fateful year 1857 found him already in a conspicuous position. He held the post of Resident at the Court of Holkar, a very fair advancement to be obtained by a field-officer of twenty-seven years' standing, and one that—in such times especially—held out great opportunities of distinction. He did better than would be supposed by readers of Kaye, though without great brilliancy, or fertility of resource; and he was made C.B. The rest of his public life was what would be generally considered prosperous. He gave up a seat at the Council Board in London to take up the onerous and lucrative, if somewhat subaltern, duties of Foreign Secretary to the Government of India; he then got into the Viceroy's Council; and, on the retirement of Sir Donald Macleod, he was appointed Lieut.-Governor of the Punjab. He only held the post a few months, when his death, by an accident, cut short a promising and honourable career.

It is to be regretted that Durand's life could not have been related by some old comrade like Col. Henry Yule. Not that Mr. H. M. Durand's work betrays any lack of the due literary qualifications. But the peculiar point of view of a son is a trial, both for the writer and for the reader of a biography. Mr. Durand says, in explanation of the "uselessness of an attempt to describe his father's character," that "all men seem small to him in comparison." Now this frame of mind would unfit a man for writing the biography of Cromwell, Washington, or Shakspeare, let alone that of Durand. He was in truth not an exceptional man at all, but only a favourable specimen of the type of officer that used to be produced by the old Indian services—brave, upright, and devoted to duty.

With the second volume we would have no one meddle. It contains Durand's literary remains in large quantities. His writings are on topics that have been disposed of, his style is not lively, and his intellectual culture (of which one hears much in the *Life*) is not very apparent. It may be taken as characteristic that he disapproved of teaching Milton and Shakspeare to Babus, but saw no harm in giving the natives asound, Christian education. On military matters he is always suggestive, and writes clearly and with authority; but on ordinary subjects there is a want of light in his opinions, and a good deal of dogmatism in what is meant for their exposition. His manner of writing is dry and unsympathetic; and his minutes have the additional drawback of having been mainly on the wrong side, so as to have been falsified by events in many instances. Thus, for example, he was opposed to the employment of officers of the Civil Service in Non-regulation Provinces, to more than a certain limited extent; he was opposed to the occupation of Quetta; he was opposed to Financial Decentralisation (which has done more to promote economy and efficiency of administration than any single measure ever introduced into the Indian system); he was likewise opposed to the reduction of the Salt-Tax, and also to the closing of the studs, or Government horse-breeding establishments—all which things have since been done, and apparently with success.

In a word, Durand was an able and efficient executive official rather than a great statesman. Indeed, his own strongly avowed bias was for the life of a soldier; it was the great grievance of his existence that he missed a military career; and on this account, in spite of his great successes in civil life, he died, ruler of the Punjab, it is true, but a disappointed man. Lord Mayo seems to have taken his measure pretty accurately. When lamenting that Durand had refused a high political post that was to have been created for him, Mayo wrote:—"He possesses the qualities which enable him to govern and direct men by personal influence, which are much more rare than administrative or judicial talent." It was, perhaps, a waste of power to take this towering, intrepid leader of men away from the path for which, alike by Nature or by early training, he was best qualified. But, so far as his own interests were concerned at least, it does not appear that Durand had sufficient cause of discontent. An officer who, starting in the "Sappers," becomes

Private Secretary, Commissioner, Agent to the Governor-General, Foreign Secretary, Member of Council, and Governor of a great Province must be allowed to have had his share of the smiles of Fortune. That he should have murmured to the last shows how difficult it is for any of us to measure our own claims.

H. G. KEENE.

The City in the Sea: Stories of the Old Venetians. By the Author of "Belt and Spur." (Seeley.)

THIS is a gift-book, which makes its appearance suitably at this period, when the question of Christmas presents is beginning to beset us. The book recommends itself at once by its outside. Its cover, with the two painted sails, the piles of the Venetian lagoon and the campanile of St. Mark in the distance, is one of the prettiest we have seen. Inside, the book has fifteen coloured illustrations; some of these, the Crusaders at Tyre, for instance, and the siege of Chioggia, with the Doge's galley displaying the standard of St. Mark and the Contarini ensigns, are quaint and interesting. The type and paper are excellent, and the volume of a most convenient size; in short, the publishers have succeeded in producing a very pretty book.

As to the contents of the volume, the Preface informs us that "these stories of Venice are gathered from the Venetian Chronicles, being generally simple translations." It was not a bad idea to make a collection of stories from the chronicles of "the city in the sea." The field is a rich one, both in extent and in picturesqueness; few cities possess a larger number of ancient authors than Venice does. Accurate and critical history is not to be expected in a book of this sort. That does not come within the scope of the author, which is simply to select and narrate the most vivid and interesting stories to be found in the chronicles; and those stories are often, as everyone knows, far removed from fact. A book like this must be judged entirely upon its interest as a collection of stories, and that interest will depend upon three points—the events selected for narration, the chronicle followed, and the manner in which the antique flavour of the originals has been preserved.

As to the events selected, the table of contents is very satisfactory, and shows us that the author has touched on most of the brilliant episodes in Venetian history. To our mind, the closing of the Great Council and the conspiracy of Tiepolo should have found a place, as being at once more dramatic and of more real importance than several of the events related; but this is the only serious omission. When we turn from the contents, however, to the stories themselves, we must confess ourselves disappointed. The author has adopted an unfortunate method. Though in no case is the name of the chronicle given, yet it is clear that the author has, as a rule, chosen one chronicle for each event, and followed that only, thereby sacrificing the picturesque variety of detail which might have been obtained by the selection and combination of several writers. The account of Pepin's attack on the lagoon,

with all the story which precedes it, the journeys, the adventures, and intrigues of Fortunatus, Patriarch of Grado, might have been worked up and presented in a more full and lively manner by the help of Sagornino, the *Cronaca Altinate*, Martino da Canale, and Dandolo, supplemented by Eginhard and Constantine Porphyrogenitos. We miss the story of the old woman of Malamocco, which the author refuses to give; and still more do we miss Canale's wonderfully graphic account of how "Roi Charle tenoit un spleut en sa main mult grant," and acknowledged his defeat by hurling it into the lagoon. It is not history, it is true, but it is a story from one of the earliest and one of the most charming of Venetian chroniclers. For the story of Marino Faliero the author has relied on Sanuto alone, and the result seems meagre. The conquest of Padua and the romantic adventures of the Carraresi, for which there is such abundant material in the chronicles of the Gattari, father and son, have not received adequate treatment. The death of Francesco Novello in the Venetian prisons is not even mentioned. So, too, the tragedy of Carmagnola, the touching story of Caterina Cornaro, with the chronicle of Malapiero and the documents collected by Mas Latrie for material, and, finally, the alleged attempt on the part of the Spaniards in Italy to destroy Venice, with Daru and Ranke to indicate the authorities—all these might have been better told as stories, and in the better telling they would have gained as history. In fact, these striking episodes in Venetian annals cannot be properly narrated as detached stories unless the dramatic interest is made to centre round the principal actors, and those must be either the persons who figure in the story or Venice itself. Our author does not lay sufficient stress upon the one or upon the other. The story of the translation of St. Mark's body from Andrew Dandolo, and the legend of St. Mark's ring from Sanuto, are both well done. The best story in the book is the account of the third Crusade, where the author has followed the splendid and graphic narration of Ville-Hardouin. It was a happy idea of the author, and shows that considerable pains have been taken in selecting materials, to translate Luigi da Porto's contemporary letters on the League of Cambray. Considerable interest attaches to da Porto as the author of the novel *Romeo e Giulietta*; and these letters are as interesting as any part of the book.

The antique flavour of the chronicles will as little bear transportation as poetry or wine; the bouquet is apt to vanish in the process. The author has, however, preserved a uniform style throughout these stories, with quite enough of the old-world flavour about it. In places where the story itself flows freely, as in the translation of Ville-Hardouin and the account of the battle of Lepanto, the style rises to a high level.

Perhaps we have taken the book too seriously, and expected too much from what professes to be only a story-book; yet we cannot help feeling that justice has not been done to the picturesque interest of the Venetian chronicles, and that from so rich a garden a rarer nosegay might well have been gathered.

H. F. BROWN.

The Theory and Practice of Teaching. By the Rev. Edward Thring. (Cambridge: University Press.)

No better result could possibly accrue from the establishment of a Teachers' Training Syndicate at Cambridge than that it should encourage the production from time to time of the best thoughts and the ripest experience of eminent schoolmasters about the principles and practice of their art. Already the Pitt Press has published lectures which have been delivered before the university by Archdeacon Farrar, Dr. Abbott, Mr. Eve, and Mr. Poole; and in this way a beginning has been made in the provision of a body of educational literature of the highest practical value. The present volume, by one of the most accomplished and successful teachers in England, does not, it is true, consist of lectures actually planned under the sanction of the Syndicate; but its publication by the University Press, and its dedication to Mr. Quick, himself the first and ablest promoter of the whole movement, clearly indicate that Mr. Thring feels himself to be taking a part in that movement, and desires its success.

The first thing that strikes even the most superficial reader is the lavish use of metaphors in the handling of a subject not usually susceptible of decorative treatment. One might almost apply to the author the old criticism—

"he could not open
His mouth, but out there flew a trope."

The very titles of the chapters are all figures of speech of a more or less startling kind. Here are some of them:—"Coelebs in Search," "Legs not Wings," "The Auctioneer's Hammer and the Swineherd's Horn," "Grinning Eyes," "The School-boy's Briar-patch," "The Furniture Shop and the Skilled Workman." Sometimes the effect of the author's active fancy is to give freshness and force to truths of considerable value, as when he says respecting much futile school-work:

"It is useless pumping on a kettle with the lid on. Pump, pump, pump. The pump-handle goes vigorously, a virtuous glow of righteous satisfaction and sweat beams on the countenance of the pumper; but the kettle remains empty; and will remain empty till the end of time, barring a drop or two which finds its way in unwillingly through the spout."

Of remembering he says, "Memory has no more to do with true power than the cart which carries the seed-corn to the field has to do with the growth of the crops." And the need for a heedful and sympathetic study of boy-nature on the part of a teacher is enforced with curious felicity in such sentences as these:—

"Rigid, formulated, square statements cannot find their way with their corners into the little tortuous windings of the little mind, with all its blind mazes passages that lead to nothing, obstructions of previous ideas, mobs of small idolatries—idolatries of play, idolatries of day-dreams—combined with absolute incapacity to bear the unyielding thrust of logic in its finer tissues."

On the other hand, it must be confessed that the author's wealth of illustrative analogies sometimes has the effect of obscuring his meaning, as when he says, "The

simple rule, 'Fix on your goose and run him down,' is of marvellous practical power." More often it lends itself to exaggeration of statement. The habit of distinct vocal enunciation is no doubt a great help to clearness of thought; but one is hardly prepared, on reading the chapter entitled "The Blurred Chromograph," to find, after a preamble about the superior importance of the cardinal rule of teaching which is "to revolutionise the whole world of tuition," this sentence:

"What, then, is this talisman, this Columbus's egg, this simple magic and magic simplicity, this Aladdin's lamp which is to whisk everything into place and create half a lifetime for all? Articulation. Nothing more than a rigid, absolute, unflinching exacting of articulate speech, and the pronouncing the final syllable of each word firmly, distinctly, and unmistakably."

The most notable feature of the book is the emphasis with which the author enforces and illustrates the fundamental difference between teaching and training. "The distinction," he says, "between mechanic work and life work, and between force and true power, forms the basis of educational science." And this distinction is traced by Mr. Thring with much subtlety and skill through many of the departments of school-work. It is not the acquisition of knowledge on which he insists most strongly, but the development, in the learner, of power, of life, of an interest in the thing learned, of high aims, and of sympathy with what is in itself right and noble. It is this view of a teacher's work which is in constant danger of being obscured in the stress and effort of a scholastic life; and it would be difficult to name any book, ancient or modern, which places the supreme importance of training in a clearer light. The book abounds with terse, pregnant sentences which might usefully pass into current circulation among schoolmasters and their assistants as proverbs or "common forms" to be learned by heart. Here are some of them:—

"Attention is a lesson to be learned, and quite as much a matter of training as any other lesson." "A dull boy's mind is a wise man's problem." "The teacher makes the taught do the work, and occupies himself in showing them how to do it, and taking care that they do it." "The beginning of teaching consists in rousing some intelligent appreciation of what is already known by rote, or daily seen by eyes that see not, and daily done without understanding, and despised because not understood." "No one ever yet in all the worlds wrested a truth worth having from an unloving and unloved owner." "The transmission of life from the living, through the living, to the living, is the highest definition of education." "The limits are narrow indeed within which the whip is master." "Genius is an infinite capacity for work, growing out of an infinite power of love." "Half the bad work of the world arises from want of hope, not from want of vigour." "The beginning of all true power lies in getting closer and closer by living observation to that which has to be known." "Glory to the strong, on the reverse side of the shield, is oppression to the weak."

This last passage occurs in the course of an argument directed earnestly against the system of prizes and of competition, and intended to vindicate the rights of the weak, the commonplace, and the average scholar to a

larger share of the advantages of a good school than he at present receives. Those of Mr. Thring's readers who know most of the condition of modern schools, while granting that his protest is needed in some cases, will be unwilling to admit the truth of his comprehensive and sweeping censures. No doubt in modern schools, as in those of all times, teachers have a natural preference for clever pupils, and are fain to give special attention to those who are most likely to win credit and distinction. And as regards admission into great public schools, which are already well filled, it is inevitable that there should be a competition among masters to secure scholars of the highest promise. But this does not imply that the weak are neglected. Modern enquiries and improvements in education have had far more influence in promoting the general usefulness of schools and in multiplying the chances for boys of different tastes and aptitudes than in encouraging the special devotion of teachers to a small minority of prize scholars. Mr. Thring seems to take little or no account of the stimulating and encouraging effect, even on those who never rise above the dead level of mediocrity, of the presence of a few schoolfellows who rise conspicuously above that level. Nor does he recognise the undoubted fact that in our days there is a wakeful public interest in relation to schools, which is shown quite as eagerly on behalf of the weak as of the strong. It may be doubted, indeed, whether there has been any time in our school history when the average boy with moderate abilities and no ambition received more attention, or when any neglect of his interests on the part of a public school would be more promptly discovered and corrected. It is at least consoling to reflect that in one department of modern education—that of the elementary schools, which provide for four millions of English children—the prize and competitive system is well-nigh unknown, and that over the whole of that vast area which is in part controlled by the State there are no inducements whatever to teachers to overlook the interests of the rank and file for the sake of the best scholars. The sole measure of success applied to their work is dependent on the number of the pupils who are brought up to a certain modest standard of attainment, and on the efficiency, orderliness, and intelligence of the school considered as a whole.

As regards the material and method of instruction, Mr. Thring confines himself exclusively to the department of language, and almost exclusively to the teaching of Latin and Greek. "Language," he says, "is the material ready for the training of the whole world." He would have the common principles of sentence-structure and universal grammar learned in the learner's own language; "after that," he thinks, "all fair difficulties become an advantage, not a disadvantage;" and he proceeds to point out the "stupendous advantages" which, owing to the fact of their being no longer spoken, belong to the study of Latin and Greek. Except in a single sentence in which he speaks of the usefulness of Drawing as an art, and one casual sympathetic reference to the study of Botany, there is hardly a hint

in the book of any other subject of instruction than grammar and its cognate studies. All his illustrations of method, all his suggestions in reference to the way of finding access to a young mind and bringing it into discipline, are drawn from the form work of a public school, from construing, translating, and composition. To say this is not to censure the book, but simply to indicate the necessary limitations of its range. It is in effect to say that Mr. Thring writes of that which he understands best, and gives his readers such theories only as are suggested by actual experience. And this, if we are ever to have a body of educational literature worthy the name, is the only way in which it can be produced. The student who is on the look-out for a complete manual of pedagogy, the teacher of mathematics or of natural science, the head-master who desires to organise a school and to reconcile the conflicting claims of modern life and modern subjects with those of the ancient linguistic discipline, will not find in the book the help he wants. But he will find something much better. He will find himself in the presence of a teacher of keen insight, profound sympathy, and large experience, and will learn from him what are the aims which a truly liberal education ought to contemplate, what is the sort of influence on human character and life a true teacher, whatever be his especial subject, ought to exercise, and in what spirit the schoolmaster's work—if it is to be worthy and fruitful work—ought to be undertaken.

A word or two may be fitly added respecting the mournful vaticinations which conclude this volume. In a chapter entitled "The Dead Hand and the Shadow of Death," the author complains, not, indeed, of the restrictive ordinances of pious founders or of the ineffable deadness and decay which have been brought about by feebly trying to obey them, but of the pitiless iron grasp of modern legislation, of the Philistinism of new governing bodies, and of the incursion into the scholastic domain of commissioners and examiners. It may be freely admitted that school governors in the present as in the past have often formed a low and ignoble conception of what a school ought to be and to do. But it is some compensation to reflect that, after all, they form the class for whom and for whose children the schools exist; and that it is the habit of such bodies, when they have been so fortunate as to secure a head-master of ability and zeal, to let him work out his own plans, and realise his own ideal in the way which seems to him best. And it may be permitted to one who has had occasion to study with some care the history of foundation schools in England, and who has personally known and visited a great number of them both before and since the Endowed Schools Act of 1869, to express his conviction that there has never been a time in our history in which the endowed grammar schools of this country presented a greater variety of types of excellence than at present. There has certainly never been a time when earnest and original teachers were freer to carry out their own methods, or when such high-toned and valuable work as has long distinguished Uppingham was more sure of honourable recognition. J. G. FITCH.

NEW NOVELS.

Gladys Fane. By T. Wemyss Reid. In 2 vols. (Fisher Unwin.)

Ross-moyne. By the Author of "Molly Bawn." In 3 vols. (Smith, Elder & Co.)

Ephraim. From the German of A. Niemann. By Christina Tyrrell. In 3 vols. (Bentley.)

Jonathan Swift. In 3 vols. (Hurst & Blackett.)

A Woman of Honor. By H. C. Bunner. (Trübner.)

Nelly Channell. By Sarah Doudney. (Hodder & Stoughton.)

Gladys Fane is the first serious venture of its author in fiction; and, as such, it is highly creditable and promising. In any case, Mr. Reid's readers will be grateful to him for introducing them to a very charming heroine, and to a company of Englishmen and Englishwomen of the present day who have the air of reality about them, and who live as if they believed that conduct were three-fourths of life. *Gladys Fane* is a singularly unconventional girl. In the first chapter of her history she plays an amusing practical joke on one of her lovers, a worthy, though not very brilliant, peer. Farther on, she crows openly over the defeat in an election of her second lover, who happens to be the opponent of her father. She rebels against her stepmother and flies from her home. She does all this, however, in such a way that even commonplace people who are not devoid of sense cannot help becoming her champions or adorers. She is thoroughly original; her portrait is carefully finished; and it may safely be said that, if Mr. Reid has a few more characters like this in reserve, his success as a novelist is assured. Rex Mansfield, *Gladys's* lover and "fate," is also a fresh and vigorous personality, though not quite so satisfactory as *Gladys* herself. He is a physically and morally robust and deep-voiced Englishman of the George Warrington type. Like Warrington he smokes hard, writes hard for journals, is the soul of honour, and has—or, rather, believes he has—an unspeakable wife in the background, which fact prevents him from avowing his growing love for *Gladys*. All this is not far-fetched, nor is there anything out of the way in his tragic death from bursting a blood-vessel after saving *Gladys* from a fire. But Mansfield's duel with that wretched *vaurien* the Roumanian Prince Bessarion is decidedly improbable. No honourable Englishman would have fought with a man who had enticed a young lady into an ambiguous position at Monte Carlo, and had even so far revealed himself as to pour forth a torrent of vulgarly bad language; he would have let such a creature severely alone, or handed him over to the police—if there be any in those parts. The minor characters in *Gladys Fane* are almost all well drawn, more particularly Mrs. Carmichael, with whom *Gladys* lives in Paris; Mrs. Lorimer, a lively *Américaine*; Mrs. Wybrowe, an eccentrically sensible English lady of the old school; and dull, patient Lord Lostwithiel, whom it may be presumed *Gladys* marries when *Père la Chaise*, the narcissus, and Rex Mansfield have become memories.

Lady Jane is a rather commonplace and wooden stepmother; but *Fane* himself, as a pompous and Trollopian father with gentlemanly instincts and an indifferent brain, is a good sketch. There is abundance of action in *Gladys Fane*: the scene changes from London to the North of England, thence to Paris, Mentone, and Monte Carlo; thence to Constantinople, and finally to Paris once more. But the descriptions interfere in no way with the story, and are of the nature of instantaneous photography. An account of a North-country election in 1874 is exceptionally well done. Mr. Reid might have spared us a little essay on Circumstance with which he opens one of his chapters, some digressions on journalism, and especially "society" journalism, and perhaps also one or two Club "interiors." The tragedy with which *Gladys Fane* closes is rather hurried, and looks like the work of a level-headed and kind-hearted Englishman who, being forced to do some killing, does it as quickly as he can. The book, however, merits minute criticism of this kind because it can stand it. It is a sound piece of work, and, above all, it is very enjoyable reading.

The new story by the author of *Molly Bawn* disarms criticism. It is simply a three-volume account of the loves of Irish "boys and girls gone out to play." There is no plot to speak of, for the family feud between the Desmonds and the Beresfords which prevents the chief pair of lovers from marrying in the second chapter of the first volume is a childish and even preposterous one. Ulic Ronayne, and even Kelly and Brian Desmond, are perhaps what Mr. Gilbert would style "lawn-tennis young men;" but they have the good taste not to indulge either in "tragic passions" or in "comic breakdowns," and so they are more than tolerable. Monica Beresford is a very pretty example of Irish *naïveté* dissociated from shilleaghs and potheen; and there is true humour in the conception of Kit, her sister, who conducts the love affairs between Monica and Brian on the lines of the novels she reads. The Land League is, of course, introduced into *Ross-moyne*, but not with much success. Some of the jokes in the book have a Joe Millerish look.

There seems no good reason why the German novel which bears the title of *Ephraim* should have been translated, unless the translator's purpose has been to prove that Berlin *savants* and members of the Reichstag have a great weakness for prosing and for breaking the Seventh Commandment. As a combination of absurd metaphysics, crude politics, and shameless sensuality, it surpasses even our "igh life" fiction of the "Fashionable Marriage" type. When it is suggested to Dr. Stahlhardt, an old pedant, that he might make ten thousand thalers by dabbling in political pamphleteering, he reflects, "I might keep a lady, but I should hardly like to bring this trouble on myself or on my Clara." In the next chapter we find his brother-in-law, Dr. Irrwisch, the eminent politician, visiting Frau von Blankendorff; in the end "she sank upon his breast and twined her supple limbs like coils about him." This personage is unfaithful, not only to her

husband, but also to the eminent politician, although she has a daughter by him. She accepts a copy of *Nana*, and love, from an Italian Prince. He, for his part, marries a Spanish singer with a passion for "extremely low-cut dresses," who is murdered while eloping with the son of the pedant. Even the good boy of the story spends his time, when he is comparatively sane, almost equally between kisses and geometry. *Ephraim* may be interesting as a study in psychology, or, if the author will have it so, in German "society." The English reader will find it difficult to say whether the philosophy or the morality of the book is the more disagreeable.

The "new hand" who has tried to write an historical romance with the author of *Gulliver* for his hero cannot be congratulated upon anything but good intentions. He (or she) would have done well, before beginning to write, to have studied certain works by Thackeray and Harrison Ainsworth. In these Swift, St. John, and even the murdering De Guiscard act, to say the least, like intelligible human beings. Here they are simply grotesque marionettes. Swift obtains from the author an impossible sister, with whom Matt Prior and De Guiscard, not to speak of an infatuated butcher of the name of Pringle, fall in love. Yet her mysterious disappearance is the only incident in the story that is told with anything like power. As for Swift, his "secret" is that he is in reality a maniac with lucid intervals, which he employs chiefly in writing and intriguing. Stella, who, by-the-way, is made the daughter of Sir William Temple, discovers this "secret," and, in consequence, resolves to live near Swift, but not to marry him; and, of course, all ends unhappily. This theory may be interesting to Mr. Craik and other students of the Dean, but it is not romance. Its author has evidently strong views on politics. Indeed, an exclamation on the subject of the Transvaal Convention is the most "real" thing in the three volumes.

A Woman of Honor evidently belongs to the modern "expansion" order of literature, the original "skeleton" being a comedy of errors, the scene of which is laid in New York. The dialogue is everything; the plot nothing. The following, between Adelaide Swift, a married lady who adores her husband to jealousy, and John Carnegie, her former lover, who loves somebody else, and has given her back her letters, is fair "stage business" of the Robertsonian kind:—

"'Dear,' she said, 'these letters seem like a tomb over our dead love.' 'I knew she'd get that off,' groaned Carnegie to his soul. 'Don't let that tomb be too endearing,' he answered aloud; 'burn it!' 'Don't jest,' moaned Adelaide, 'I can't bear it. We seem to be standing on the grave of the past. Do show some feeling.' 'I've no particular objection,' he answered, 'to shedding a tear over the grave; but I positively decline to go into the resurrection business.'"

A good deal of "fun" is got out of the misunderstanding occasioned by the visits of two ladies to Carnegie's study. Faith Ruthven, the "woman of honor," is a pretty sketch; while her rather priggish father and "Megilp," Carnegie's comic Irish model, are original

studies. The real hero of the story, Cecil Kent, bears, like Mr. Reid's Rex Mansfield, a strong resemblance to George Warrington; and, indeed, the chief fault to be found with *A Woman of Honor* is that it is not distinctively American.

Miss Doudney's new story is quite as good as its predecessors from her own standpoint, and a great deal better than some of them from the ordinary secular point of view. The majority of the folks (commendably few in number) who figure in *Nelly Channell* live, indeed, on and for texts; but there is in it none of the unwholesome sentimentality of *What's in a Name?* Rhoda Farren, who becomes Nelly's stepmother, has some character, at all events in her unregenerate days, and before she marries the man against whom she had very naturally "hardened her heart;" and her silly extravagant cousin is rather effective as a foil to her. Nelly Channell herself is a conventional heroine of the almost forgotten "book muslin" type; but one is rather glad she is saved at the end of the story the misery of a marriage with Morgan Foster, as thin-blooded a curate as ever figured in a religious novel, or had a craving for "soul"—and three thousand pounds.

WILLIAM WALLACE.

GIFT-BOOKS.

Treasure Island. By Robert Louis Stevenson. (Cassell.) Mr. Stevenson has treated a well-worn theme with freshness. His story is skillfully constructed, and related with untiring vivacity and genuine dramatic power. It is calculated to fascinate the old boy as well as the young, the reader of Smollett and Dr. Moore and Marryat as well as the admirer of the dexterous ingenuity of Poe. It deals with a mysterious island, a buried treasure, the bold buccaneer, and all the stirring incidents of a merry life on the Main. Mr. Stevenson's buccaneers are not of the heroic age that Kingsley sang; they know nothing of pleasant isles in the glowing tropic seas; their traditions are not of good Queen Bess and the hated Spaniard; they do not swagger in picturesque attire and drink canary; they belong, in short, to the more prosaic era of the Georges. But they are no less individual and rather more entertaining. They are, for the most part, superlative and consistent villains. They cannot inspire the most enthusiastic youth with a desire for the return of the glorious age of buccaneering. Their profession is not set forth in a dangerous halo of romance, nor are their deeds made alluring through a familiar moral process by which crimes are mitigated with the milk of sophistry. Mr. Stevenson deserves praise not alone for this. He has dared to depict an island the sole attraction of which lies in its hidden treasure. With a healthy realism he has avoided that false and specious luxury which denaturalises the action of a story by placing its actors out of harmony with their surroundings. His island is no garden of Eden, where all the products of all the zones thrive in happy ignorance, and where the modern representatives of the Swiss Family Robinson may find all to their liking and life certainly worth living. It has its drawbacks as well as its piratical hoard, but it is portrayed in several vivid pictures with the truth and precision of nature. In the opening chapters only may be detected a discordant touch. Here the events are a little too melodramatic and the narrative somewhat strained. The affray with the revenue officers and the discovery of the chart of the

island are cleverly managed and form an ingenious prelude. The blind sailor, Pew, is an exception to the author's otherwise excellent delineations. After we have recovered from the thrilling shudder he causes, we feel that he is an anomaly, monstrous, irrelevant—a transitory spasm of nightmare in a coherent story. This, however, is a slight matter. The dramatic *verve* of the narrative is not less striking than its unflagging spirit. The invention is rich and ready, the dialogue abounds in pith and humour, while the characters—particularly the sailors—are drawn with great force and distinction. Among these is one who stands out with the prominence of one of Cooper's or Marryat's heroes. Long John Silver is a creation. There is not so much of the salt about him as might be desired, but there is no gainsaying his merit. We may long to hang him, or wish him a bad end, in the final chapter, but it is impossible not to be interested in him. With all our knowledge of this abandoned ruffian, of his treachery, his craft, and his abominable wickedness, it is surprising how his humour and cynicism move us to admiration. There is not a false touch in the portrait; the character has all the complexity of a humorist, and is painted with unerring consistency. The scheme by which this cold-blooded villain seduces the crew to mutiny is detailed with admirable irony and humour. The owner of the ship treats his men with a leniency that almost parallels that of Capt. Beece, commander of the *Mantelpiece*. How their ingratitude and criminal designs are divulged—how the island is reached, and becomes the theatre of the most exciting events—and how Long John eventually comes off—the book must tell. We can only add that we shall be surprised if *Treasure Island* does not satisfy the most exacting lover of perilous adventures and thrilling situation; he can scarcely fail to share in the anticipations of Jim Hawkins, the relater of this sea yarn, when he finds himself on board the *Hispaniola*, "with a piping boat-swain and pig-tailed singing seamen, bound for an unknown island and to seek for buried treasure."

With Clive in India; or, the Beginnings of an Empire. By G. A. Henty. With Twelve full-page Illustrations by Gordon Browne. (Blackie.) Among writers of stories of adventure for boys, Mr. Henty stands in the very front rank; and Mr. Gordon Browne occupies a similar place with his pencil. It is due also to Messrs. Blackie to add that no firm of publishers turns out this class of literature with more finish. We refer not only to the novel tinting of the illustrations and the richness of the cover, but more particularly to the solidity of the binding—a matter of great importance in boys' books. Of the story before us it is not necessary to say very much. It includes the defence of Arcot, the tragedy of the Black Hole, the Battle of Plassey, and half-a-dozen minor engagements in the South of India which are known only to readers of Orme and Col. Malleon. The two subordinate characters of Tim and Hossein are made more interesting than the hero himself, Charlie Marryat; while Clive only appears now and again as a shadowy personage. Despite a certain number of inconsistencies and anachronisms, it is evident that Mr. Henty has read up his subject carefully. Indeed, our chief complaint against him is that he has felt compelled to retail all that he has read. The thread of the story is broken more than once in order to introduce episodes that would be more appropriate to a regular History. Nevertheless, our final verdict is that those who know something about India will be the most ready to thank Mr. Henty for giving them this instructive volume to place in the hands of their children.

Laila; or, Sketches from Finmarken. By J. A. Friis. Translated from the Norwegian by

the Earl of Ducie. With Illustrations by Wilh. Peters. (S. P. C. K.) This dainty little volume has the double merit of presenting a faithful, if somewhat idealised, picture of one of the most interesting races in Europe, in the form of a singularly attractive story abounding with incident and pathos. Every traveller in the northern parts of Norway must have seen something of the Mountain Lapps—those good-natured, harmless little beings, with strange faces, strange garments, and still stranger language, who come down to the coast in summer with their reindeer and their dogs to bask in the warmth of the midnight sun. But, as they say themselves, "no one knows the hard lot of the mountain people;" and their patience and gentleness under a complication of adverse circumstances that might well have cowed a stronger and more enlightened race can only be appreciated by those who have shared in the hardships of their winter life on the "fjelds." Prof. Friis has done more than almost any other writer to make us acquainted with their peculiar traditions and customs; but hitherto his works have only been accessible to the limited circle of readers who understand the Norwegian language, and Lord Ducie is therefore entitled to our warmest acknowledgments for his graceful translation of this charming tale from "the true and tender North."

The Will-o'-the-Wisps. Translated from the German of Marie Peterson by Charlotte I. Hart. With Illustrations. (Chapman and Hall.) Though it is, perhaps, not unworthy of being translated, we cannot anticipate for this book the thirty-four editions which we are assured it has run through in Germany. The device of calling up a long succession of will-o'-the-wisps (the plural is probably correct) in order to reveal to a boy the true history of his father and mother does not commend itself to us as a very happy one. That history is indeed pathetic, but not such as young children will either follow or appreciate. The telling of it would be improved by a little more simplicity, and a little less attention to the machinery. The pen-and-ink illustrations, which have been reproduced by some kind of photogravure, are more than fairly good, as regards both landscape and figure; but there is nothing in them characteristically German.

Tom Telfer's Shadow: a Story of Every-day Life. By Robina F. Hardy. (Edinburgh: Oliphant, Anderson and Ferrier.) All who have read *Jock Halliday* will be glad to hear of another Edinburgh story by the same author. Like that, this is touched with genuine pathos and illuminated by the freshness of Scottish home life even in a city. Every character is made to stand out well, though the canvas is somewhat crowded. We should like to meet the author in a more ambitious field.

Queer People: a Selection of Short Stories from the Swedish of Leah. By Albert Alberg. (W. H. Allen.) These tales have been collected from the works of M^{me}. Josephine Wettergrund, who has written for many years in Sweden under the nom de guerre of "Leah," and who enjoys a popularity such as has fallen to the lot of no Scandinavian authoress since the days of Frederika Bremer. The stories in these two volumes have been rendered into good idiomatic English, and, as they give lively and faithful pictures of Swedish life, are well worth reading. But M^{me}. Wettergrund is an authoress whose merits would arrest attention in countries much better provided with writers of fiction than Sweden. She excels in short tales, where her quick eye for the shades of character enables her to fill in a small frame a picture finished with all the care of a Dutch interior. She delights in painting the more amiable features of the humble classes; and her sketches of peasant life, genial yet true, will

always remain a landmark in the literary history of Sweden. "Leah" is essentially a feminine writer, but her ideal of a man's happiness is not bounded to a cheery fire and a good cup of tea. In the present collection "Alma Mater," "The Price of a Bonnet," "Ugly Kate," and "The Old Mill" are tales which should by all means be read. The two volumes are illustrated with wood-cuts the very reverse of ornamental.

Friends, though Divided. By G. A. Henty. (Griffith and Farran.) This treatise of the great Civil War in England, and how two lads, taking one the Parliamentary side and the other that of the Cavaliers, were, notwithstanding, friends all through. The volume has some good illustrations appropriate to the tale, and is nicely bound. Altogether we have found it, after submitting it to a juvenile audience, just the book for the Christmas holidays.

London Town. Designed and Illustrated by Thos. Crane and Ellen Houghton. (Marcus Ward.) No higher or truer praise can be given to *London Town* than to say that it is absolutely suited to those for whom it is intended. The sights of London—its buildings and its characteristic people—are an endless source of pleasure to children, even to those who are town bred. Here they will find it all, told in a running rhyme, and painted with a pencil that is deliciously graceful twenty times for once that it tends to become commonplace. The book is a worthy companion to *At Home and Abroad*.

The Forging of the Anchor. By Sir Samuel Ferguson. Illustrated. (Cassella.) Whether this spirited poem has ever been published before, we do not know. From one point of view we should like to be able to read it without the interruption of wood-cuts. Not that we intend any disrespect to the illustrations, which contribute their share to the best "illustrated poem" we have seen this year. The model, of course, is American; but it is very gratifying to find that English artists and English engravers can hold their own so well. The weak point of the American school is that they fail to add to what they illustrate. They are too often content with a pretty bit of landscape, or a single figure, that would be equally fitting elsewhere. But here the pictures in almost every case not only embody the words of the poet, but also carry them to a greater fullness, such as one feels sure the poet himself might have approved if he had worked on a larger scale. We had thought of mentioning particular cuts, but we do not like to select when all is so evenly good.

UNDER the title of "The Golden Floral Series," Messrs. John Walker and Co. have published a series of illustrated poems, half book, half Christmas card, which is manifestly of American origin. Three of them are now before us—*Abide with Me*, *Curfew must not Ring To-night*, and *The Breaking Waves Dashed High*. Of the first we must make a few comments from the bibliographer's point of view. The illustrations are substantially identical with those in a reprint of the same poem noticed in the ACADEMY a fortnight ago. Nothing will make us like them as designs; but it is right to record that the very worst in that edition has here been replaced by one above the average, and that the engraving in this case is beyond all comparison better executed. The second we have also met with in book-form, last year; and we thought the illustrations better than the poem. The last, the present generation probably require to be told, is a poem by Mrs. Hemans. The wood-cuts, which are the only ones altogether new to us, seem somewhat better than in the first and not quite so good as in the second.

Cheep and Chatter; or, Lessons from Field and Tree. By Alice Banks. With Fifty-four

Illustrations by Gordon Browne. (Blackie.) If only the authoress had curbed her inordinate fondness for moralising, we should have nothing but praise for this book. Some of the fables are almost first-rate of their kind, such as "The Self-Deceived Maggie" and "The Tender-Hearted Ant," though even here we regret that the incidents were not allowed to point their own moral. But the real charm of the volume lies in the illustrations. We have more than once approved Mr. Gordon Browne's pencil. Here we can give it unstinted admiration. His strong point is in the comic—which all think they can do, and where failure is most deplorable. Now, of these fifty-four illustrations every one is a success. With birds and mice and insects the artist is equally at home; but his birds, above all, are inimitable.

The March Hares and their Friends. Illustrated by Arthur S. Gibson. (Griffith and Farran.) If we are not mistaken, this is a sort of continuation to a similar volume of last year that had "Mister Pig" for its hero. We will not say more than that Mr. Gibson is unfortunate in coming under our notice after Mr. Gordon Browne.

The Court and the Cottage. By Emma Marshall. (Griffith and Farran.) A bright tale for girls, in which the philanthropic nobleman of modern days is a conspicuous character. The motto which he quotes and up to which he lives—"Do the Next Thing"—is a capital one for boys as well as girls just entering on life. In *Poppies and Pansies* (Nisbet), by the same authoress, a younger audience is addressed, and a more distinctly religious tone adopted. The leaves from Pansy's Thought Book suggest the idea that we might perhaps write other people's diaries with greater truth than we write our own. *Chums* (Griffith and Farran) is far too long for the little readers for whom it is presumably written. *Mudge's Mistake* (Blackie) will please the eye and the fancy of girls, for its illustrations are as excellent as its letterpress.

Baby (Burns and Oates) is described by its authoress as "a true study of baby life and thought," and Miss Kershaw seems to have caught the tone of the nursery very cleverly. The names of the children—Osyth, Magdalen, Cuthbert, Aloysius, Caryl, &c.—are enough to show that the household was not a Protestant one. *Noble, but not the Noblest* (Hodder and Stoughton), is, on the other hand, Protestant enough for anyone. It reminds one of some of Mrs. Webb's well-known tales. "Murius, the Roman general, sat in the *nymphaeum* of his house," sounds very learned, but then other expressions occur which suggest doubts as to the depth of Miss Hall's classical knowledge. *Daisy Dimple's Scrap Book* (Cassella) is charming. Of course, many of the wood-cuts—perhaps all of them—have done duty elsewhere, but in their present combination they form a storehouse of new delights. *Allick's Hero* (Shaw) is somewhat too "goody" for boys of the present day. The cheap editions of *Scamp and I* and *Mistress Margery*, which the same publishers issue, have already obtained the popularity they deserve.

NOTES AND NEWS.

M. MASPERO left Paris for Egypt early this week, after having seen through the press his new Catalogue to the Boolak Museum. He has written a highly favourable notice of Prof. Sayce's *Herodotus*, to accompany the presentation copy of the volume to the Académie des Inscriptions.

THE new weekly *Home Chimes*, the object of which is to furnish, at a penny a-week, literature of a superior order, is to make its appearance on January 2. Among the contributors to the first number are Mr. Swinburne (who

sends a poem), Mr. Phil Robinson, Mr. Sime, the Author of *Mrs. Jerningham's Journal*, and the editor, Mr. T. W. Robinson. Mr. Theodore Watts has written a Sonnet of Greeting.

MESSRS. REEVES AND TURNER will issue immediately a new volume of poems by the late James Thomson, called *A Voice from the Nile, and other Poems*. It will include all the poems written during the last year of the author's life; and a number of early pieces, some of which were written as far back as 1855. Among the latter is a very striking poem called "The Doom of a City." It is founded upon a story in the *Arabian Nights* which relates how the inhabitants of a city were all turned into stone. It is remarkably different in spirit and manner from "The City of Dreadful Night." A portrait of the author, etched by Mr. Arthur Evershed, will be given with the volume, which will also contain a Memoir in which the story of Mr. Thomson's unhappy life is told for the first time.

PROF. JOHN H. HALES is preparing for the press a collection of articles by him that have appeared in various serials—the *Cornhill Magazine*, *Fraser's*, the *Quarterly Review*, &c. The volume will be published by Messrs. Bell and Sons.

TRANSLATIONS into Swedish of Mr. Justin McCarthy's novels, *Dear Lady Disdain*, *Miss Misanthrope*, and *Donna Quixote*, have lately been published at Stockholm, and have met with great success among the Northern reading public. Mr. McCarthy is now dramatising his last novel, *Maid of Athens*; and arrangements are being made for an early representation of the play.

WE hear that Mr. Charles Reade has just finished a new novel which will be published as a serial—in this country by the provincial newspapers, which have arrangements with Messrs. Tiltotson, of Bolton; and in America and Canada by Messrs. Harper. In *Harper's Magazine* there will also appear during the coming year a series of "Bible Characters" by Mr. Charles Reade.

A NEW weekly newspaper, entitled the *Pioneer*, and described as "a Record of Social Progress and of Friendly and Industrial Association," is announced to appear on December 15. Among the contributors to the first number will be Mr. Samuel Smiles and Mr. Frederic Harrison. The *Pioneer* will not identify itself with any political party, its object being solely the promotion of the social, moral, and material welfare of the people.

A SHORT account of the early life of the Prince Consort by Miss F. L. Clarke, entitled *The Childhood of the Prince Consort*, will be published in a few days by Messrs. W. Swan Sonnenschein and Co.

AN article on Adam Lindsay Gordon, the poet of the Australian bush, will shortly appear in *Temple Bar*. The author is Mr. Arthur Patchett Martin, founder and sometime editor of the *Melbourne Review*.

MR. S. L. LEE is again preparing for the next *Jahrbuch* of the German Shakspeare Society a bibliographical account of the fugitive Shaksperian literature of the present year. He would be grateful for additional information as to articles that have appeared in provincial or American journals. Mr. Lee's address is 26 Brondesbury Villas, London, N.W.

A NEW illustrated magazine, entitled *The Link*; or, New Light on Old Paths, will be published by Mr. Elliot Stock during December.

MESSRS. W. SWAN SONNENSCHN AND CO. have in the press a work by Mr. James Stanley-Little, entitled *South Africa: a Sketch-Book of Men and Manners*. The object of the book is to show how much these colonies

have been neglected and maligned, and how many opportunities have been thrown away in our dealings with them.

Father Christmas will consist this year of a complete story for children, written by Mr. Horace Lennard, entitled "The Man in the Moon; or, Robin and Blossom and the Nut with the Silver Kernel." The illustrations, as in previous years, will be by Mr. George Cruikshank, sixteen pages being printed in colours. The Supplement will consist of a large coloured plate entitled "Who Invited You?" by Mr. O. Burton Barber.

FOLLOWING, we believe, an American precedent, the *Journal of Education* offered in November a prize for the best list of the ten greatest living English men of letters, with the best work of each. The number of competitors was over 500, and the results of this literary *plébiscite* are thus tabulated in the current number:—Tennyson (501), Ruskin (462), M. Arnold (453), Browning (448), Froude (391), Swinburne (262), E. A. Freeman (241), Herbert Spencer (235), Newman (192), John Morley (187). Mr. Gladstone stands thirteenth on the list. Among the novelists, W. Black and Shorthouse come first, each gaining 50 votes, and just distancing Blackmore. The two last brackets in the list are strange triplets—W. Besant, E. Dowden, W. H. Mallock (11), and T. Hardy, Sir John Lubbock, G. A. Sala (10).

A LOCAL notes and queries column was started in the *Leicester Chronicle and Mercury* of November 10, under the title of the "Leicestershire Gleaner." A well-known Midland antiquarian writer is the editor.

AT the meeting of the Clifton Shakspeare Society on November 24 a general discussion took place on "Coriolanus." This was introduced by the reading of a portion of Prof. Dowden's chapter on the play from *Shakspeare, his Mind and Art*.

THE long-expected continuation of the *Bullarium Romanum* is about to be published at Naples. The Turin edition, a simple reprint of Mainardi's, only brought the work down to Clement XII. The present series begins with Benedict XIV., and will be continued to the present day. A full prospectus may be had from Mr. D. Nutt.

TO the *Ποικίλη Στάδ*, an annual of Athens now in its fourth year, which will be published early in December, Mr. Loverdo contributes a Greek version of Burns's "Highland Mary."

THE *Revue critique* of November 19 contains reviews of Prof. Sellar's *Roman Poetry of the Augustan Age*, by M. R. Lallier; and of Miss Phipson's *Animal Lore of Shakspeare's Time*, by M. James Darmesteter.

ONE curious fact to be learned from Mr. C. J. Robinson's valuable *Register of Merchant Taylors' School* is the large number of men connected with journalism who were brought up there. Excluding men who still write or edit, we may mention John Walter, the founder of the *Times*, and his son of the same name who brought that paper to the highest rank; William Scott, one of the original contributors to the *Saturday*; Simpson, who, with Lord Acton, established the *Home and Foreign Review*; Mr. George Smith, the projector of the *Pall Mall*; Albert Smith (no relation of the preceding), who edited several minor things; and J. G. Nichols, who brought out in succession a number of antiquarian and genealogical publications.

Correction.—In the review of Mr. Morfill's *Slavonic Literature* in the ACADEMY of last week (p. 344, col. 3, l. 40), for "Cosmos Indicopleustes" read "Cosmas Indicopleustes."

AMERICAN JOTTINGS.

AN edition of the Letters and Poems of Keats is announced by Messrs. Dodd, Mead and Co., of New York, almost simultaneously with the publication in this country of Mr. Buxton Forman's "Variorum Library Edition." It will be in three volumes, one for the letters and two for the poems. The letters, which have been prepared by Mr. John Gilmer Speed, a grandson of the poet, will include several written by Keats to his brother George in the United States never before published. The text of the poems is that of Lord Houghton. There will be portraits of the three brothers, John, George, and Tom, reproduced in colour from the original paintings in oil by Severn; also an etching of the poet's grave, the *silhouette* of Fanny Brawne, the head of Keats drawn by Severn in his last illness, and the life-mask by Haydon. The edition will be limited to 350 copies, at 15 dollars (£3). The specimen page we have seen is a handsome example of typography, but contains a lamentable misprint.

A NUMBER of amateurs at New York, who style themselves "The Book-Fellows' Club," have had printed, by Mr. De Vinne, as their first volume, a dainty edition of Mr. Frederick Locker's *London Lyrics*, with an etching of the author, and wood-cuts by Mr. Randolph Caldecott and Miss Kate Greenaway. A copy on vellum has been sent to Mr. Locker, who wrote the following lines as an introduction to the volume:—

"Oh! for the poet voice that swells
To lofty truths or noble curses—
I only wear the cap and bells,
And yet some tears are in my verses.
Softly I trill my sparrow reed,
Pleased if but one should like the twitter,
Humbly I lay it down to heed
A music or a minstrel fitter."

MR. GEORGE W. CABLE has begun work on a new field in Louisiana—the Acadians, whose civilisation is quite distinct from that of the Creoles.

MORE than two thousand copies of the *Imperial Dictionary* have already been sold in the United States, which must be considered a fair sale, considering the competition with Webster and Worcester.

A CONTRIBUTOR of the *Critic* writes that he has seen the Dickens correspondence now in the possession of Mr. Bouton. The letters of Dickens himself number 170, of which only twelve have been published in the *New York Tribune*. They are bound together in a large quarto volume, with some rare portraits of the novelist. The latest is dated June 21, 1870, seven days before his death.

OBITUARY.

PROF. ARNOLD SCHAEFER, one of the most popular and successful teachers in the University of Bonn, died suddenly on November 19. He was best known in England by his elaborate work, *Demosthenes and his Time* (1856-58). In later years he devoted himself more and more to modern history, and published his *History of the Seven Years' War* in 1867-74. He was born in 1819, studied at Leipzig under Gottfried Hermann and Moritz Haupt, was for a time master in a public school, was called in 1858 to the Chair of History at Griefswald, and in 1865 to the same Chair at Bonn. He retained his power of work and his almost youthful vigour to the very last, and exercised considerable influence on the study of history in Germany. He treated modern history with the same critical accuracy with which he had learned in the school of Hermann and Haupt to treat a classical text, and in him the school of exact historiography loses one of its strongest supporters and brightest ornaments.

ORIGINAL VERSE.

FOR A FORTHCOMING PICTURE BY
MR. ALMA TADEMA.*(Adapted from "The Greek Anthology,"
lib. xii., 8.)

THE GARLAND-WEAVER.

TO-DAY, when dawn was young, I went
Before the garland-weaver's stall,
And saw a girl whose beauty sent,
Like stars of autumn when they fall,
An arrow of swift fire that left
Glory upon the gloom it cleft.

Roses she wove to make a wreath,
And roses were her cheeks and lips,
And faintly-flushed the flowers beneath
The roses of her finger-tips;
She saw me stand in mute amaze,
And rosy blushes met my gaze.

"O flower that weavest flowers," I said;
"Fair crown, where myrtle-blossoms white
Mingle with Cyprian petals red
For love's ineffable delight!
Tell me what god or hero blest
Shall bind thy garland to his breast:

"Or can it be that even I
Who am thy slave to save or slay,
With price of prayers and tears may buy
Thy roses ere they fade away?"
She smiled, and deeper blushed, and laid
One finger on her lip, and said:

"Peace, lest my father hear!"—then drew
A blossom from the crown, and pressed
Its perfume to the pinks that blew
Upon the snow-wreath of her breast,
And kissed, and gave the flower to be
Sweet symbol of assent to me.

Roses and wreaths with shy pretence,
As for a bridal feast, I bought;
And veiling all love's vehemence
In languor, bade the flowers be brought
To deck my chamber, by the maid
Whose lips on mine shall soon be laid.

The hour hath struck: she's near, she's near!—
O Love, a new and fairer shrine
I promise thee, if thou wilt hear
Thy suppliant's prayer, and make her mine!—
Smile, Love, upon this suit, to be
For ever blessed by her and me!

J. A. SYMONDS.

* He has another charming picture nearly finished; a girl is busy weaving an immense garland of red roses, while she listens to the addresses of a youth who has stretched himself on the marble seat beside her. The broken roses, which she has cast away, lie thickly strewn on the step around her feet. In the background are seen a marble wall, with a carved frieze, and a little interval of bright blue Aegean sea, with a craggy island on the horizon. The subject of this work was suggested by a passage in one of the novels of Ebers.—(*Full Mall Gazette*, November 15, 1883.)

MAGAZINES AND REVIEWS.

THE magazines have grown too many for us. Even to glance through them all has become a burden; to notice them month by month as they may deserve is a task that we must decline. Yet the interest we feel in the *English Illustrated* compels us to say a few words about the December number. Putting the illustrations aside for a moment, we confess we are disposed to agree with the American verdict—that the contents are not so much out of the common after all. The Christmas number of *Harper's*, which is only twice the price, gives more than twice as much value. Still, from the point of view of many buyers, sixpence is not so large as half a shilling; and it is pleasant to be assured that the enterprise of the publishers has reached a class that numbers its thousands by the score. In the issue for the present month this class will find one article that should go straight home. They who know Mr. Theodore Watts by reputation alone prob-

ably conceive of him as solely concerned with the more abstruse laws of imaginative composition and with the niceties of metre. But "he who blows thro' bronze may breathe thro' silver." For once the critic has stepped down from the study chair to the parlour foot-stool, and takes advantage of this holiday season to talk familiarly and yet earnestly about, and to, the lovers of children. Despite the abundance of quotations, from lesser as from greater poets, none can misunderstand the lessons (for there are more than one) that he would have us take to heart. Of the illustrations, we must content ourselves with praising the frontispiece, which is as fine a piece of engraving as any wood-cut has a right to be.

THE *Theologisch Tijdschrift* for November contains an important paper by Dr. Oort on the relations of Jews and Christians at the end of the first century, based on a critical use of Talmudic passages; a collection of emendations to the Book of Proverbs, by J. Dyserinck, similar to his former compilation on the Psalms; Dr. Bakhuyzen, on the conjectural criticism of the text of the New Testament as employed to very small purpose by a recent Dutch author; Dr. van Bell, on the sphere of ethics; Dr. Hugenholtz, on Vinet; and Dr. Kuenen's notices of recent works on the Old Testament, &c.

AN AMERICAN ENCYCLOPAEDIA.

The Encyclopaedia Americana: a Supplemental Dictionary of Arts, Sciences, and General Literature. Illustrated. Vol. I. A—Cen. (J. M. Stoddart.)

We have heard that the new edition of the *Encyclopaedia Britannica* sells in America yet more largely than in this country. We are not indisposed to believe it, for the Americans are emphatically a nation of book buyers, and are willing to pay a fair price for what they want when they cannot get it at an undervalue. But the *Britannica*, with all its high merits, has also some drawbacks which must be specially felt in America. Its first volume appeared in 1875, and after eight years and sixteen volumes the letter M is not yet finished. It has tried to give prominence to American subjects, but it could not give such prominence to them as the Americans excusably think that they deserve. Above all, its editors have deliberately adopted certain principles of selection and proportion which are not precisely those of the American reading public. For these reasons it was natural that a supplement to the *Britannica*, which some people even here have been thinking of, should be undertaken on the other side of the Atlantic. That it should be only a supplement, and not an attempt at a substitute, is a testimony no less to the modesty of its authors than to the general excellence of the greatest literary undertaking that our generation is likely to see. For it should be stated, once for all, that it is simply as an American supplement to the *Britannica* that the present work calls for notice. We could wish that this had been more distinctly announced in the Preface, but it is made evident not only by the title-page, but by every other page as well. The volume closely imitates a volume of the *Britannica* in binding, in typography, and in avoirdupois weight. Though somewhat fatter owing to the greater thickness of American paper, it contains just 100 pages less. On the other hand, there are eight more lines in a column, and thus the balance is approximately redressed. The wood-cuts will, we fancy, be a surprise to those who have judged of American engraving only by the standard of *Harper's* and illustrated *éditions de luxe*. The wood-cuts in the *Britannica* have not been satisfactory, but it happens that there are some in the new volume ("Metal-work") which are

as fine as it is possible to obtain on ordinary paper.

To review an encyclopaedia adequately is, of course, impossible. On that account we have felt ourselves unable to notice each successive volume of the *Britannica*, which the publishers have nevertheless been good enough to continue to send us. But in the case of a new enterprise, it seems necessary to say something; and we have done our best to qualify for the task by spending more hours over this book than we care to boast of. The dominant impression left on our mind, we must say at once, is that the Americans have here got what they want, if the English have not. The deficiencies that an English reader finds in the *Britannica*, which are chiefly caused by mere lapse of time, might all be easily satisfied by an Appendix to the concluding volume, such as we yet hope to live to see. But an American reader, as has been already said, rightly demands something else; and, if we may at all claim to speak on his behalf, he ought to be satisfied. There are three or four notable articles here which, in their several ways, may compare worthily with the corresponding articles in the *Britannica*. These are "Agriculture" (with no less than ten subdivisions), "Architecture," and "Bridges;" and we would add "Birds," if it were not that the character of Dr. Elliott Coues's contributions is yet better shown in some of the minor notices. Among the articles in the *Britannica* that we always read most eagerly are those by Prof. A. Newton dealing with birds and those by Prof. Flower dealing with beasts. Dr. Coues, whom hitherto we have known as an ornithologist only, here shows that he is no less skilled as a "mammalogist," to borrow one of the many neologisms to which we have been for the first time introduced. His paper on the American antelope, or pronghorn, is a model monograph. Other articles which deserve attention are "Archaeology" (by Dr. Brinton), "Americanisms," "Ants," "Laura Bridgman," and "Census." The interest of all of these is, of course, mainly American; and a similar interest attaches to the numerous geographical articles (which include every "county-seat") and the scarcely less numerous biographies of local celebrities. The article on "American Literature" is written by Mr. T. Sergeant Perry; and to this is appended an extraordinary catalogue of living writers, not omitting the mouthpieces of every religious sect.

Two other classes of articles seem to us worthy of notice, if only as illustrating that curious question—What do Americans like to read about? These are the biographical and the theological articles. Under the former class naturally fall those persons who have died since the early volumes of the *Britannica* appeared, such as Beaconsfield, Carlyle, and Bagehot. But the *Americana*, as was to be expected, comprises also living men. Bismarck is described by his henchman, Dr. Moritz Busch; and every prominent Englishman now alive may here discover the measure of his own reputation across the Atlantic, which he may regard if he pleases as the equivalent of post-humous fame. Special pains have been taken about the Scandinavian department, as may be seen from the opening page, and also about European artists. The treatment of theology is still more characteristic. Prof. Robertson Smith's articles have evidently proved a stumbling-block to American orthodoxy; and a divine from Auburn Theological Seminary has been specially told off to provide an antidote to the insidious poison—*impar congressus Achillei*. The articles on "Atheism" and "Agnosticism" are likewise not calculated to convince any but those who wish to be convinced; and in the same connexion we may mention an extraordinary definition of "capital"

as "a social substance, which, combining with labour through a social agent, becomes a new substance in accord with the desire of society."

We had thought at one time of recording a number of miscellaneous passages which had caught our notice—such as the *dictum* of the Chicago lady that Mr. Matthew Arnold's "style in prose is somewhat verbose and rhetorical," but we have decided to forbear. Though it would be easy to raise a laugh by this means, ridicule is the last form of criticism we feel disposed to use in the case of a volume like the present. To protest too vehemently against Americanisms of language and of thought seems to us to be a mark of equal provincialism. Acute eyes have even detected Scottisms of language and of thought in the *Britannica*. We prefer to conclude with a compliment to all those—publishers, editors, and contributors—who have been bold enough to undertake a work which, from the nature of the case, can never quite reach the first rank, but which will prove invaluable to everyone who will take the trouble to understand its arrangement and its limitations. If we may be pardoned the phrase, no reference library even in England can afford to be without it.

JAS. S. COTTON.

THE "ELECTRA" AT GIRTON.

THE "Electra" of Sophocles has just been performed at Girton College, anticipating by a few days the "Birds" of Aristophanes. It may seem unfair to contrast the "Electra" at Girton with the "Ajax" at Cambridge last year, yet we are inclined to forget the allowances which might reasonably be claimed for a first attempt, and to criticise the performance solely on its merits. That a number of women-students should have been found capable of committing to memory several hundred lines of Greek verse is not now remarkable; but that one small college, entirely without extraneous help, should carry out every detail so correctly, and with such a genuine appreciation of the spirit of the play, is indeed remarkable, and shows a high standard and wide attainment in classical knowledge. The "Electra" was well chosen, as the chorus and the principal characters, with the exception of Orestes, are all women. The part of Electra herself is by far the most important; and, as played at Girton, it was not merely a fine piece of acting, but a sympathetic interpretation of one of the finest studies of that passion for vengeance which approached so nearly to a religious feeling in the Greek mind. The pathetic scene in which Electra receives from Orestes the urn which she supposes to contain his ashes, her sudden transition from grief to joy on finding that the stranger is her brother, and the wild outburst of hatred against Aegisthus, beginning

μη πέρα λέγειν ἔα
πρὸς θεῶν, ἀδελφε, μηδὲ μὴκύνειν λόγους.

were perhaps the passages best rendered, and represent with tolerable accuracy the various aspects of her character. In one respect we think that the lady who personated Electra understood her part better than the Tecmessa of the "Ajax"—there was no unnecessary action in her grief. The other characters were carefully studied, but presented less scope for dramatic power. Orestes, especially in the earlier scenes, was acted with a dignity which was far removed from stiffness; but the last scene, in which he meets with Aegisthus, was perhaps a little hurried. The dresses had been admirably chosen, with one exception—namely, that of the *παῖδαγωγός*, which, we venture to say, was a mistake. We feel sure that the old man should have presented a much more venerable appearance. The music of the choruses was

adapted from Mendelssohn's "Antigone" by two of the students, and the general management was undertaken by another. The success of the whole was in great measure due to the interest which each performer, however insignificant her part, took in the play. We hope that we shall again hear of Girton producing a Greek tragedy, and that other colleges for women will follow the example. The "Antigone" of Sophocles would be quite possible, and there are many others which might be attempted with as much success as the "Electra" has obtained.

F. R. GRAY.

[We are compelled to reserve until next week our notice of the performance of the "Birds" at Cambridge.—ED. ACADEMY.]

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALLEGORIEN u. Embleme. Hrsg. v. M. Gerlach. Erläuternd Text v. A. Ilg. 2. Abth. Wien: Gerlach. 65 M.
- BRAUN, J. W. Goethe im Urtheile seiner Zeitgenossen. 2. Bd. 1787-1801. Berlin: Luckhardt. 7 M. 50 Pf.
- BRAUN, J. W. Lessing im Urtheile seiner Zeitgenossen. 1. Bd. 1747-72. Berlin: Stahn. 9 M.
- CAVALLUCCI, J., et E. MOLINIER. Les Della Robbia, leur Vie et leur Œuvre. Paris: Rouam. 30 fr.
- DUSSEIX, L. Lettres intimes de Henri V. Paris: Corré. 7 fr. 50 c.
- FALKE, J. v. Aesthetik d. Kunstgewerbes. Stuttgart: Spemann. 10 M.
- FIDIERE, O. Etat civil des Peintres et Sculpteurs de l'Académie royale, 1648 à 1713. Paris: Charavay. 6 fr.
- GOUBAUD, J. Du Nord au Midi: Zigzags d'un Touriste. Paris: Rouam. 25 fr.
- HILDEBRAND, R. Die Theorie d. Geldes. Kritische Untersuchn. Jena: Fischer. 3 M. 20 Pf.
- LINAS, C. de. La Chasse de Ginel et les anciens Monuments de l'Emallerie. Paris: Klincksieck. 6 fr.
- MATRAT, P. L'Avenir de l'Ouvrier: Travail et Prévoyance. Paris: Robert. 8 fr.
- MAYER, B. Thomas Hobbes. Darstellung u. Kritik seiner philosoph., staatsrechtl. u. kirchenpolit. Lehren. Freiburg-i.B.: Stoll. 4 M.
- MÉNARD, L. A. Le Livre abominable de 1654, qui courait en Manuscrit parmi le Monde sous le Nom de Molière: Comédie politique en Vers sur le Procès du surintendant Fouquet. Paris: Firmin-Didot. 20 fr.
- MENÉNDEZ Y PELAYO, M. Historia de las ideas estéticas en España. T. I. Madrid: Murillo. 30 R.
- MUNTZ, E. Les Historiens et les Critiques de Raphael. Paris: Rouam. 6 fr.
- PATTON, M. M. Claude Lorrain, sa Vie et son Œuvre, d'après des Documents nouveaux. Paris: Rouam. 30 fr.
- RABUSON, H. Madame de Givré. Paris: Calmann Lévy. 3 fr. 50 c.
- ROUSSEAU, J. Camille Corot. Paris: Rouam. 2 fr. 50 c.
- SCHLETTREIER, H. M. Studien zur Geschichte der französischen Musik. 1. Th. Berlin: Damsköhler. 6 M.
- THAUSING, M. Wiener Kunstbriefe. Leipzig: Seemann. 6 M.
- WLASTOFF, G. Prométhée, Pandore et la Légende des Saisons. Essai d'Analyse de quelques Légendes d'Hésiode. St. Petersburg. 8a.
- WUNDER, die v. Maria Zell. Facsimile-Reproduction der 25 Holzschn. e. unbekannten deutschen Meisters um 1520. Leipzig: Hirth. 16 M.

THEOLOGY.

- CHAMBEUN DE ROSEMONT, A. de. Essai d'un Commentaire scientifique de la Genèse. Paris: A. Lévy. 6 fr.

HISTORY.

- DE ROZAS, M. Simón Bolívar. Madrid: Murillo. 36 R.
- EINERT, E. Johann Jäger aus Dornheim, e. Jugendfreund Luthers. 1. Th. Jena: Fischer. 1 M. 30 Pf.
- FERNÁNDEZ DUCCO, C. Colon y Pinzon. Informe relativo á los pormenores del descubrimiento del nuevo mundo. Madrid: Tello. 12 R.
- GESCHICHTSQUELLEN, thüringische. Neue Folge. 1. Bd. Urkundenbuch der Stadt Arnstadt 704-1495. Hrsg. v. C. A. H. Burkhardt. Jena: Fischer. 12 M.
- GILBERT, O. Geschichte u. Topographie der Stadt Rom im Altertum. 1. Abthg. Leipzig: Teubner. 6 M.
- GILLES DE LA TOURETTE, C. Théophraste Renaudot d'après des Documents inédits. Paris: Plon. 6 fr.
- GÓMEZ DE ARTECHE, J. Guerra de la independencia. T. V. Madrid. 34 R.
- HEINEMANN, O. v. Geschichte v. Braunschweig u. Hannover. 1. Bd. Gotha: Perthes. 6 M.
- HITZE, A. De Sexto Pompeo. Breslau: Koebner. 1 M.
- KOLBE, Th. Martin Luther. Eine Biographie. 1. Lfg. Gotha: Perthes. 2 M. 40 Pf.
- STIEFEL, L. Die Duisburger Stadtrechnung v. 1417. Duisburg: Ewich. 2 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- COTTEAU, G. Echinides jurassiques, crétacés, éocènes du Sud-Ouest de la France. Paris: Savy. 15 fr.

- FISCHER, P. Cétacés du Sud-Ouest de la France. Paris: Savy. 20 fr.
- HARLACHER, A. R. Die hydrometrischen Beobachtungen im J. 1882. Prag: Calve. 2 M.
- HASSE, C. Beiträge zur allgemeinen Stammesgeschichte der Wirbelthiere. Jena: Fischer. 4 M. 50 Pf.
- HEITZMANN, C. Mikroskopische Morphologie d. Thierkörper im gesunden u. kranken Zustande. Wien: Braumüller. 25 M.
- MILINOWSKI, A. Elementar-synthetische Geometrie der gleichseitigen Hyperbel. Leipzig: Teubner. 3 M. 60 Pf.
- PATOUILLARD, N. Tabulae analyticae fungorum. Fasc. 1. Paris: Klincksieck. 20 fr.
- PEIPERS, D. Ontologia Platonica. Ad notionum terminorumque historiam symbola. Leipzig: Teubner. 14 M.
- WOLGEMUTH, J. Recherches sur le Jurassique moyen à l'Est du Bassin de Paris. Paris: Savy. 10 fr.

PHILOLOGY.

- BRUGSCH, H. Thesaurus inscriptionum aegyptiacarum. 2. Abth. Kalendarische Inschriften altägyptischer Denkmäler. Leipzig: Hinrichs. 84 M.
- CAMPION, A. Ensayo acerca de las leyes fonéticas de la lengua euskara. San Sebastian: Baroja. 12 R.
- COMMENTARIA in Aristotelem graeca. Vol. II. Pars 1. Alexandri in Aristotelis analyticorum priorum librum I. commentarium. Ed. M. Wallies. Berlin: Reimer. 14 M.
- CRUSIUS, O. Analecta critica ad paroemiographos graecos. Leipzig: Teubner. 4 M.
- DITTENBERGER, W. Sylloge inscriptionum graecarum. Leipzig: Hirzel. 16 M.
- HOENING, A. Zur Geschichte d. lateinischen v vor u. i im romanischen. Halle: Niemeyer. 3 M. 60 Pf.
- KOEBING, G. Encyclopädie u. Methodologie der romanischen Philologie. 1. Thl. Heilbronn: Henninger. 4 M.
- MERGUET, H. Lexikon zu den Reden d. Cicero. 4. Bd. 15.-18. Lfg. Jena: Fischer. 2 M.
- MUELLER, L. Quintus Ennius. Eine Einleitung in das Studium der röm. Poesie. St. Petersburg: Ricker. 8a.
- SCHUMANN, W. Vokalismus u. Konsonantismus d. Cambridger Psalters. Heilbronn: Henninger. 2 M. 40 Pf.
- WAGNER, L. Miklosich u. die magyarische Sprachwissenschaft. Pressburg: Stämpfl. 1 M.

CORRESPONDENCE.

WYATT AND SURREY.

Savile Club: Nov. 26, 1883.

All who wish for an accurate acquaintance with the revival of our literature and the rise of certain literary forms in the second quarter of the sixteenth century will like to see the original of the lines quoted in the ACADEMY of November 17 (see "Notes and News")—a quotation for which many thanks are due to the contributor.

Leland's *Naeniae in Mortem Thomae Viatae Equitis incomparabilis* is divided into sections (as perhaps the title might lead one to expect)—i.e., into a series of lauds and laments in various metres, hexameters or elegiacs or hendecasyllables, each with its title. The one your contributor quoted a translation of is headed "Anglus par Italis," and runs thus:—

"Bella suum merito jactet Florentia Dantem;
Regia Petrarcae carmina Roma probet.
His non inferior patrio sermone Viatus,
Eloqui secum qui decus omne tulit."

Now there is every reason to believe, if we study the biographies of Wyatt and Surrey, that Wyatt, and not Surrey as is so commonly stated, led the way in the work which is associated with their names—that Wyatt, and not Surrey, was the first to attempt the improvement of our metres by Italian example and precedent. As early as 1526, when Surrey was certainly not more than ten years old, perhaps only eight, Leland had "honoured" Wyatt, then twenty-three, as "the most accomplished poet of his time" (Prof. Henry Morley). But it can scarcely be said, I think, that the above lines prove this priority, as is suggested in the ACADEMY. What I now wish to call attention to is that there are other passages in Leland's *Naeniae* which do undoubtedly prove it. First, there is the couplet styled "Lima Viati"—

"Anglica lingua fuit rudis et sine nomine rhythmus;
Nunc limam agnoscit, docte Viate, tuam."

And there are two other pieces that may be

pronounced fairly decisive. One is headed "Nobilitas debet Viato"—

"Nobilitas didicit te praeceptore Britannia
Carmina per varios scribere posse modos."

Can there be any doubt that among these British nobles in Leland's mind as belonging to the "school" of Wyatt were not only Lord Vaux, Lord Rochfort, Sir Francis Bryan (a nephew of Lord Berners), but eminently and specially Lord Surrey? There can be no doubt at all on this point if we take in this connexion yet another stanza (if I may so use the term) in which Surrey is spoken of as the poetic heir of the great deceased. This stanza is headed "Vnicus phoenix," and the words of it are these:—

"Vna dies geminos phoenixes non dedit orbi;
Mors erit unius, vita sed alterius.
Rara auis in terris, confectus amore Viatus
Houardus heredem scripserat ante suum."

It must be remembered that Leland is no mean authority; and he would seem to have known and admired both poets. Wyatt and he had become friends in their college days at Cambridge—

"Me tibi conjunxit comitem gratissima Granta,
Granta Camoenarum gloria, fama, deus."

So runs the couplet headed "Conjunctio animorum;" and the entire "carmen" is addressed in a tone that implies personal acquaintance and friendship—"ad Henricum Houardum Regnorum comitem juvenem tum nobilissimum tum doctissimum."

Tulit alter honores. But surely it is time Wyatt had a more general recognition as the first, in time at least, of those "courtly makers" Puttenham speaks of—the leader in the remarkable Italianised movement which they effected: and should no longer be regarded as a mere follower of one who in fact followed him—as the heir of one whom he himself endowed. It ought to be noticed more than it is that the metrical structure of the sonnet was better understood by him than by Surrey, not one of whose efforts in this kind is according to the Petrarchian model. But, whether this credit is given him or not, surely it is time he should more generally have some credit for having introduced the sonnet into our literature. Yet, in his otherwise admirable remarks on the sonnet in the recently published edition of Milton's Sonnets, Mr. Mark Pattison, a singularly accomplished scholar and a most excellent writer and critic, as all the world knows, does not even mention poor Sir Thomas. *Sic vos non vobis*—

JOHN W. HALES.

COMPARATIVE MYTHOLOGY.

London: Nov. 29, 1883.

Sir George Cox is probably right when he says that there is a "backwater" in recent opinion about mythology. The ideas which he has so often expressed are no longer so generally accepted as they were some years ago; but it is a mistake to imagine that the opponents of Sir George Cox's theories think "comparative mythology" to be "rubbish." On the other hand, the tendency is to compare the myths of people of every race, of Murriss and Caribs and Oraons and Hos. It may be worth while once again to explain the points in which Sir George Cox's opponents think his method erroneous.

1. That method rests on the philological interpretation of the names which occur in myths. Now, (a) there is excellent reason to think that the myths are far older than the names—that the original hero is the anonymous "somebody." So the names cannot explain the myths. (b) The philologists differ most widely among themselves as to the correct interpretation of the divine and heroic names. A reference to such a work as Preller's on Greek mythology will show that the divine names are sometimes not explained at all, and are often explained

by different scholars in totally different senses. Yet each scholar easily makes his reading of the myth agree with his theory of the meaning of the name.

2. Suppose that the meanings of the names of the mythical characters could be interpreted with certainty, yet mythological science would be little advanced. Take the case of a hero or god whose name is interpreted (let us suppose correctly) to mean "the wind." The mythologist of Sir George Cox's school (like Mr. Abercromby in dealing with the hymn to Hermes) will explain most details of the hero's legend as if they described certain phenomena of the wind's action as now observed by civilised men. But this process is obviously more than hazardous, and less than scientific, for the following reasons:—

(a) The name "Wind" is commonly given to real men by savage tribes. Some of the Iroquois who played La Crosse at Lord's last summer bore wind names, others cloud names or sun names. Thus the myth of the hero whose name means "wind" may have originally been a narrative about a real, or a romance about a fancied, person so called. It may have had nothing to do with the force of nature called wind at all, and any attempt to explain it as if it were a meteorological myth will then necessarily be fallacious.

(b) Let us assume that the hero is not only named Wind, but that he actually *was* the wind. Still it would be hazardous to explain his myth as if all or most of its details were descriptive of natural phenomena. The reason is that floating stories which originally had no connexion with a god or hero crystallise around him, or are attracted to him as to a centre. It will be acknowledged, for example, that many tales told of Charlemagne are far more ancient, and have only been later attracted into his cycle. Where this happens, it is fallacious to explain myths as if they were myths originally told of the wind-hero (for instance), and descriptive of the movements of the wind. And who can tell with certainty which details in any myth are original and essential, and which are secondary and accidental? Yet mythologists will explain such minute details as the binding on of bushes to Hermes' feet for the purpose of hiding his tracks as if these were original and essential parts of a wind myth.

Once more, mythologists are too often recklessly given to explain each detail of a very late form of a myth as if it were original. The hymn to Hermes is very late; d'Aulnoy's and Perrault's fairy tales are even later forms of ancient legend. Yet mythologists boldly interpret the bushes in the Homeric hymn and the minute social details of the time in Perrault's stories as if these matters were part of original tradition.

For these reasons, then, many students of mythology will not believe in the philological method. Indeed, the opponents of Sir George Cox regard the whole philological theory of the influence of words on myth as inconsistent with itself, unfounded on evidence, and capable of being so handled as to explain everything with equal ease in any number of ways. At the same time, they think that the philological method diverts attention from the study of the many existing races which are still, as Mr. Tylor says, in the mythopoeic stage of thought. Perhaps enough has been said to show that the opponents of Sir George Cox do not think comparative mythology rubbish. They only think that the exclusively philological method of studying comparative mythology is throughout erroneous, inconsistent, and capable of proving that historical events, or romantic inventions, or survivals from savage metaphysics are, all alike, mythological descriptions of natural phenomena. A. LANG.

"NATURAL LAW IN THE SPIRITUAL WORLD."

King's College, London: Nov. 28, 1883.

I have just been reading the above book. On p. 14 Mr. Drummond says:

"In the recent literature of this whole region, there nowhere seems any advance upon the position of 'natural and supernatural.' All are agreed in speaking of Nature and the supernatural. Nature in the supernatural, so far as laws are concerned, is still an unknown truth."

Will you allow me to point out that in the *Origin of Evil*, the first edition of which appeared in 1879, I said: "The distinction commonly made between the natural and the supernatural is misleading and false," and I discussed in some little detail "the supernaturalness of nature" and "the naturalness of the supernatural" (pp. 249-71)? A. W. MOMERIE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 3, 5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "Instinct," by Mr. J. G. Romanes.

8 p.m. Royal Academy: "Pigments: their Classification, Purity, and Mutual Action," by Prof. A. H. Church.

8 p.m. Society of Arts: Cantor Lecture, "The Scientific Basis of Cookery," I., by W. Mattieu Williams.

8 p.m. Victoria Institute: "Recent Discoveries in Egypt in their Relation to the Bible," by the Rev. H. G. Tomkins.

TUESDAY, Dec. 4, 8 p.m. Biblical Archaeology: "Biblical Nationalities in their Primitiveness and as they Exist at Present," by Mr. H. Rassam; "The Babylonian Origin of the Phœnician Alphabet," by Dr. J. Peters.

8 p.m. Civil Engineers: "The New Eddystone Lighthouse," by Mr. W. T. Douglass; "Electric Conductors," by Mr. W. H. Preece.

8.30 p.m. Zoological: "The *Dicidae*," by Mr. R. Bowdler Sharpe; "The Diseases of Monkeys dying in the Society's Gardens," by Mr. J. B. Sutton; "The Habits of *Thomomys decipiens* (Forbes), a Spider from Sumatra," by Mr. H. O. Forbes.

WEDNESDAY, Dec. 5, 8 p.m. Geological: "The Cambrian Conglomerates resting upon and in the Vicinity of Some Pre-Cambrian Rocks in Anglesey and Carnarvonshire," by Dr. Henry Hicks; "Some Rock-specimens collected by Dr. Hicks in Anglesey and North-west Carnarvonshire," by Prof. T. G. Bonney; "Some Post-glacial Ravines in the Chalk-Wolds of Lincolnshire," by Mr. A. J. Jukes-Browne.

8 p.m. Society of Arts: "The Manufacture of Mineral Waters," by Mr. T. T. Bruce Warren.

8 p.m. British Archaeological: "Brambletye House, East Grinstead," by Mr. Thos. Morgan.

THURSDAY, Dec. 6, 7 p.m. London Institution: "The High Alps of New Zealand," by the Rev. W. Green.

8 p.m. Royal Academy: "Influence of Grounds, Media, Varnishes, and External Agents upon Pigments," by Prof. A. H. Church.

8 p.m. Linnean: "Instinct," by the late Charles Darwin, to be followed by a Discussion.

8 p.m. Chemical.

8 p.m. Civil Engineers: "The Generation of Steam and the Thermodynamic Problems involved," by Mr. W. Anderson.

FRIDAY, Dec. 7, 8 p.m. Philological: "Stress in Greek, according to Indirect Evidence," by Mr. C. B. Cayley; "The Origin of Certain Technical Terms, chiefly in Engineering," II., by Mr. Walter R. Browne.

SATURDAY, Dec. 8, 3 p.m. "The Static Telephone as an Instrument of Research," by a New Insulating Support," and "The First Law of Electrostatics," by Prof. S. P. Thompson; "Experiments illustrating the Attraction and Repulsion of Bodies in Motion," by Dr. J. Monckman; "An Integrating Thermometer," by Mr. Walter Bailly.

SCIENCE.

The Politics of Aristotle. Translated, with an Analysis and Critical Notes, by J. E. C. Welldon. (Macmillan.)

THERE would seem to be two distinct varieties of readers to whom translations are acceptable. Some will read them side by side with the original mainly for the sake of the help they give; others will read them instead of the original. Those, again, who read them instead of the original are sometimes persons to whom the original is a sealed book, and sometimes persons who, though they are able to read it, prefer saving themselves time and trouble by reading a translation in their own

language or another. In the case of translations from Greek and Latin authors it is probable that the latter class of readers might with advantage be much greater than it is. The average scholar is acquainted, or, at any rate, familiar, with a very small part of classical literature, and the reading even of first-rate scholars is often remarkable for the things it leaves out.

For all the above-named classes of readers Mr. Weldon has provided an excellent version of the *Politics* of Aristotle. Those who want assistance in coping with the Greek will find him very faithful and exact, and the "general reader" has every reason to be satisfied with so readable a version of a difficult Greek author. Aristotle has no charms of style, and, therefore, none can be looked for in an English translation; but Mr. Weldon's English is very fair reading, though it remains faithful to the general style of the Greek, and though it is distinguished throughout by a high degree of accuracy. Sometimes it seems to be a little more diffuse than is right; here and there, perhaps, there are some slight errors of interpretation; but, on the whole, it is very good work. A translation of Aristotle which is exact, and which at the same time hardly reads like a translation, must be good. It is no great praise to set it above the bald and blundering translations which it supersedes; but it is only just to go further and say that, though we cannot tell what the future may have in store for us, it will not be easy to produce a better.

It is usually thought part of a critic's business to find fault, and therefore I proceed to notice a few things to which exception may be taken. As regards style, there are a certain number of places in which further revision is necessary to remove ambiguities or awkwardnesses. When, for instance, Aristotle is made to say (ii. 9, 16) that Lacedaemon "did not sustain a single blow, but perished from the paucity of its population," anyone would suppose the meaning to be that no blow fell upon it, whereas what Aristotle really meant and said was that one blow proved fatal. Again, it is ambiguous, if not worse, to translate (vi. 1, 10) *νόμοι . . . καθ' οὓς δὲ τοὺς ἀρχοντας ἄρχειν* by "laws . . . are merely the conditions according to which the officers of State are to hold office;" for these English words naturally mean the conditions of tenure, and not the system that the holder has to administer. In some cases where Mr. Weldon has chosen a particular English word as the equivalent of a particular Greek one, a few words of explanation seem needed. "Finance" is a rather questionable version of *ἡ χρηματιστική*, but in any case the reader ought to have the meaning explained to him in a note. Otherwise, he is in danger of some serious misunderstandings—e.g., when he reads (i. 9, 10) that "it is a common opinion that finance has to do almost exclusively with the currency." In the same way "statesman," especially when printed "Statesman," is a misleading word for *πολιτικός*, unless it is carefully explained. "The life of a free person is different from a Statesman's;" this suggests something very different from the words about *ὁ ἐλεύθερος* and *ὁ πολιτικός* in iv. 3, 1. In these and a few similar cases Mr. Weldon has forgotten the needs of

readers unacquainted with the Greek. To turn to another point, no good English author is always beginning his sentences with "and" and "for." These little words ought seldom or never to follow a full stop; and, though some writers, who ought to know better, misuse "and" in this way rather freely, it has happily not yet become common to do the same with "for." But Mr. Weldon's pages are studded with "and" and "for." The paragraph which begins on p. 134 has "for" five times, and it is not wanted once. Lastly, it may be remarked that he is rather too fond of inserting italicised words of his own, "in order to make the original fully intelligible." Now and then this may be desirable, but he often inserts something that no reader of any intelligence can want.

It remains to be pointed out that in some places—though, so far as I have noticed, they are few—Mr. Weldon has given the Greek a meaning that it will not bear. It is a little surprising, for instance, to find him using "just action" as an equivalent for *δικαιοσύνη*, which always means justice of character, or justness, as we might for distinction's sake call it. In iv. 1, 11, he has done violence both to Greek and to logic in translating *πῶς ἐν δαίμονα τὴν ἀρίστην εἶναι καὶ πράττουσαν καλῶς*, "that the best State is one which is happy and doing well." The point is not that the happy state is best, but that the best state is happy. In vi. 1, 4, he seems to have missed Aristotle's meaning as to the constitution *ἐξ ὑποθέσεως*, which he takes to be that "which is best under certain supposed conditions." If so, how could it be distinguished from the constitution mentioned just before, *ἡ ἐκ τῶν ὑποκειμένων ἀρίστη*? There is no notion of "the best" about the constitution *ἐξ ὑποθέσεως*. We are only to study any given form (*τὴν δοξασαν θεωρεῖν*)—e.g., tyranny, in a positive spirit, and to investigate the means whereby it is created, preserved, or overthrown. In iv. 2, 14, he has overlooked the difference between *ἐκαστοι* and *ἐκαστος*, and, in consequence, perverted Aristotle's meaning, which is not that most men are ready to be despots in their own states, but that most states are ready to govern other states despotically. In iv. 14, 17, the imperfect *ἔρχον* cannot mean that the Spartans "acquired" an immense empire; that would be *ἔρξαν*. In i. 2, 12, Aristotle does not say that a sense of good and evil is "the" special characteristic of man, but only that it is "a" characteristic.

But it will be seen that most of these are very small things, and, as a whole, the translation is, as was said before, very accurate. It should be added that it is accompanied by a useful analysis. The "critical notes" mentioned on the title-page resolve themselves into bare statements of the reading adopted by the translator when he has departed from Bekker's small octavo text of 1878, and hardly deserve so imposing a designation. The book would be improved by a marginal marking of sections in each chapter, so as to facilitate reference. The omission of this is a serious drawback to Bekker's otherwise very handy edition. Something in the way of index would also be of use.

HERBERT RICHARDS.

A "RESULTANT" GREEK TESTAMENT.

DR. R. F. WEYMOUTH, of Mill Hill, has issued a prospectus, with specimen pages, of a text of the Greek Testament constituted on novel principles. It is not to be a critical text properly so called, based at first hand on MSS., early versions, patristic citations, and other original authorities. But it is to be a comparative text, based entirely upon printed books—the *textus receptus* and the most important editions of the last half-century. In other words, it is intended to exhibit in a compact and intelligible form the latest results of modern criticism, and is therefore to be entitled the "resultant" Greek Testament. Dr. Weymouth's method—in this differing from the somewhat similar edition of Prebendary Scrivener—is to put in the body of the page the text on which the majority of modern critics are agreed, relegating to foot-notes the readings less numerous or less weightily sanctioned. The reader will thus have before him not only the results, but also all the materials upon which those results are based.

The following are the eleven principal editions, arranged in chronological order, of which Dr. Weymouth has made use:—(1) The *textus receptus*, or Stephens's third edition (1550); (2) Lachmann's larger edition (Berlin, 1842-50); (3) Tregelles (1857-72); (4) Tischendorf's eighth edition (1869-72); (5) Alford's most recent editions of the several volumes (1871-77); (6) Elliott's editions of St. Paul's Epistles (1867-80); (7) Lightfoot's editions of certain of St. Paul's Epistles (1865-75); (8) Weiss's edition of St. Matthew; (9) the Bäle edition of Stockmeyer and Riggenbach (1880); (10) Westcott and Hort (1881), of which Dr. Weymouth writes, "a work beyond all praise, both for the erudition displayed and for the simple beauty of its 'guileless workmanship,' and which will survive *aere perennius*, when idle vituperation is forgotten;" (11) the Greek readings adopted by the committee of "Revisers."

Two specimen pages show the manner in which Dr. Weymouth will make use of typographical aids to carry out his object. In the upper inner corner of each page are given the abbreviations for all the authorities for that portion of the text. In the outer margin are printed the numbers of the verses, the exact division of the verses being indicated by a space in the text. The division into paragraphs is also marked.

Dr. Weymouth purposes to bring out this "little, but laborious," work in two parts, of which the first, containing the Gospels, will probably be ready in a few months' time. The whole will make a volume of about 650 pages. It will be printed by Messrs. Butler and Tanner, of Frome, and published by Mr. Elliot Stock.

SCIENCE NOTES.

THE meeting of the Linnean Society on December 6 is to be devoted to reading and discussing a posthumous essay on instinct by Mr. Charles Darwin. We are informed that this essay is of a highly interesting character, and full of important matter.

THE Palaeontographical Society has just issued an admirable volume for 1883, with a large number of excellent plates. It opens with Mr. J. S. Gardner's description of the gymnosperms of our Eocene strata. Dr. Woodward, following up the late Mr. Salter's work, commences a monograph on the carboniferous trilobites; Dr. Davidson, as usual, has something to say on fossil brachiopods; and Dr. Wright on ammonites. We regret to hear that Dr. Wright's fine collection at Cheltenham, containing many original type-specimens, is likely to be sold to one of the Australian colonies, and thus lost to British palaeontologists.

MR. A. H. KEANE has had reprinted from the November number of the *Journal of the Anthropological Institute* his paper on "The Botocudo Indians," to which we have before referred as a model monograph.

PHILOLOGY NOTES.

WE are glad to see that the University of Cambridge has conferred the degree of M.A. on Mr. J. H. Hessels, the editor of the parallel-text *Lex Salica*, the *Life of Gutenberg*, &c., and the preparer of the important English Lexicon of Mediaeval Latin, founded on Ducange, which is to be published, when ready, by Mr. John Murray. Mr. Hessels also has in hand Wyclif's difficult "De Artibus Animæ" for the Wyclif Society.

FOR the two vacant places in the Académie des Inscriptions there are five candidates—MM. Maspero, Paul Meyer, de Rosny, Benoist, and Schlumberger. It is anticipated that the choice will fall on the two first. M. Revillout has withdrawn his candidature.

THE Clarendon Press will publish, in a few days, the first volume of an edition of the *Annals of Tacitus* by the Rev. H. Furneaux. The present volume contains the first six books from the text of Halm, with Notes. An Introduction to the whole of the *Annals* is prefixed, comprising chapters on the life and works of Tacitus, on the genuineness of the *Annals*, on the sources of information open to Tacitus for this period and his treatment of the subject, and on his syntax and style; also on the constitution of the early principate, on the condition of the Roman world at the death of Augustus and during the principate of Tiberius, with a criticism of the view taken by Tacitus of the character of the latter prince. A full genealogy (with notes) of the family of Augustus and of the Claudian Caesars is added, and an excursus (mainly from materials collected by the late T. F. Dallin) on the "Lex Papia Poppæa." The second volume is intended to contain the remaining books, with full Indices to the historical matter of the whole of the *Annals* and to the commentary on the whole work, by which the short Index added for temporary convenience to the present volume will be superseded.

THE *Hiero of Xenophon*, which is one of the subjects set for the London matriculation examination of next June, has been edited by Mr. R. Shindler, and will be published by Messrs. W. Swan Sonnenschein and Co. in a few weeks.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Nov. 8.)

PROF. MAYOR in the Chair.—Mr. Ridgeway read a note on the use of *ὡς* as a preposition, with a view to explain (1) its being found in combination with the acc. case, and (2) the fact that its use is usually confined to persons. It is commonly supposed to make its earliest appearance in *Odyssey*, xvii. 218, 9; *Nῦν μὲν δὴ μάλα πάγχυ κακὸς κακὸν ἠγγάζει· ὡς αἰεὶ τὸν θύμιον ἐγεί θεὸς ὡς τὸν θυμῶν*. As there are scarcely any instances of its use until we come to the prose writers, he would attempt a more simple explanation by placing a comma after *θεός*, and thus making the second *ὡς* correlative to the first, regarding it as a case of parataxis (like *ἐνθα—ἐνθα*), *ὡς* having probably a local meaning, which survives in Theocritus. It will then run: "where God ever bringeth like, there he bringeth like." Its position at the beginning of the clause containing the ending dactyl and spondee is the proper place for the correlative *ὡς*. As Liddell and Scott still keep the old explanation of an ellipse of *εἰς, πρὸς*, it is desirable to obtain some more rational explanation of *ὡς* with the acc. Sanskrit presents a similar use in the case of *yatra*, with this important difference, as pointed out by Mr. Peile in one of his suggestive notes to Nala—viz., that, whereas *ὡς*

goes with acc., *yatra* goes with nom., in fact, introduces a relative clause. E.g., "ājagāma tatas tatra yatra rājā sa Naishadhah" (Nala, vii. 1), and "prādravad yatra kānanam" (id. xiii. 30). For Greek usage vide Herod. ii. 121, 135, 147, iii. 140; Thuc. iii. 39; Isaeus, i. 3; Isocr. *Panath.* 160; Dem. *Phil.* i. 54, 48, ii. 121, 5; Chers. 98, 35. The explanation of the difference between Sanskrit and Greek usage is that, whereas in Sanskrit there is no fixed order of words, in Greek, on the other hand, there was a decided inclination to place the main verb at the end of the sentence. *ὦς* originally went with the nom. like *yatra*; e.g., such a sentence as *πρὸς βεῖς ὡς Φίλιππος πέμπομεν* was at an earlier stage *πρὸς βεῖς ὡς Φίλιππος (δοτὶ) πέμπομεν*, but, under the influence (1) of the main verb coming at the end, the nom. got attracted into the acc., and (2) when prepositions like *εἰς, πρὸς*, came into use with the acc. after verbs of motion, on their analogy *ὡς* came to be followed by acc. Now for some explanation of its use being restricted to persons. It is an admitted fact that originally motion to a place was expressed in the Indo-European languages by means of the verb of motion and the acc. alone, since survivals of such usage are found in the principal languages—e.g., in Sanskrit, in the Greek poets (*πάρειμι Διὶ κεν νῆαυ' κ. τ. λ.*), and in Latin. Now, to express motion to a fixed point, or a place, is very different from expressing motion towards a person, an unfixed point, whose position is liable to change and shift. In the sentence "uenit Romam," the goal of motion is clearly indicated by the simple acc. "Romam." But if it was necessary to express motion to a person, for the sake of precision it was necessary to localise the person by a clause introduced by *yatra* or something similar. Such was the origin of the use of *ὡς* being confined to persons. It dates from a time when the acc. alone was used of place with verbs of motion, when the Greeks could say *ἐρχεσθαι Ἰλιον* as readily as the Romans said "uenire Romam," but when they wanted to express motion to persons, and probably to some kinds of things (e.g., *ὡς ἐμοὺς δόμοις*: Soph. *Trach.*; cf. "prādravad yatra kānanam," *supra*), they had to use a more elaborate process and localise the person. The Greeks, then, long after they had begun to use freely the prepositions *εἰς, ἐπὶ, πρὸς*, with the acc. after verbs of motion, still carefully confined *ὡς* to its original function of indicating motion to persons. Prof. Cowell has pointed out a similar use of *yena* in Buddhist Sanskrit.

SOCIETY FOR PSYCHICAL RESEARCH.—(Thursday, Nov. 22.)

PROF. HENRY SIDGWICK, President, in the Chair.—The President opened the proceedings with a few remarks, in which he emphasised the importance of extending the area of experiments in thought-transference in order to multiply the number of persons of unblemished character which those who deny the genuineness of the phenomena must logically conclude to be "in the trick."—Mr. F. W. H. Myers then congratulated the society on the extension which had actually taken place, and which had shown the faculties involved in thought-transference to be much commoner than had been at first supposed; and he described in detail a series of experiments made by himself and Mr. E. Gurney in conjunction with Mr. Malcolm Guthrie, of Liverpool, on the communication of tastes. These trials had the advantage that the knowledge of the impression to be communicated was confined to these three gentlemen, and the hypothesis of collusion by a code of signals was thus excluded. The experimenters used a great variety of substances, and in a large majority of cases the substance which one or the other of them had in his mouth was correctly named or described by the "subjects."—Mr. Guthrie followed with an interesting account of the manner in which the experiments with these particular "subjects" had originated, and he exhibited a large number of diagrams which they had been enabled accurately to represent by a transference of the impression of the original from the mind or brain of the experimenter without spoken word or contact of any sort. Many of these results had been obtained by Mr. Guthrie himself, others by some members of the Investigating Committee of the society, when experimenting alone with one of the "subjects," information by collusion being

thus as effectually precluded as information through the ordinary sensory channels.—Prof. Balfour Stewart then pointed out how illogical is the rejection of these facts as contradictory of known biological laws, they being clearly only an extension of science, such as has been again and again exemplified in other branches.—Finally, Prof. Barrett described some trials which showed the extraordinary degree to which muscle-reading could be carried; and also recounted a long series of very careful experiments strikingly exhibiting the power which a mesmerist can sometimes exercise over a "subject" by silent willing.—Other papers were deferred for want of time.

BROWNING SOCIETY.—(Friday, Nov. 23.)

RICHARD GARNETT, Esq., in the Chair.—The first paper (read by Mr. Furnivall) was on *Jocoseria*, by the Rev. John Sharpe. He contended that the *seria* of the title showed what underlay the *Joco* of the poems not serious; and he asked at the end of his comment on each poem, "Wanting is—what?" In "Donald," the divine gift which can develop the latent moral faculty; in "Solomon and Balkis," not mere wisdom, but a new birth; in "Cristina," forgiveness, the womanly element—she aped the mole—perfect Love continues to love even those who betray him; in "Mary Wollstonecraft," deeds, not words—perfect Love awakens love in the indifferent by perfect deeds of loving self-sacrifice; in "Adam," the divination that true love endows its owners with; in "Ixion," the revelation of the Potency to which he appeals as a Father, with whom punishment is chastisement; in "Rabbi Jochanan," one who shall combine perfect wisdom with the full experience of life, and the completeness of the intuitions of the Ruach or Spirit—is not this the Christ?—in "Never the Time and the Place," life eternal in heaven; in "Pambo," the power to do what one willed, and that was attainable only "through Jesus Christ our Lord."—Mr. J. Dykes Campbell then read his Englishing of Léo Quesnel's review of *Jocoseria*—really one of Browning as a poet—in a late number of the *Revue politique et littéraire*. One statement in this much exercised the reader and the meeting, that Mr. Browning's first poem, three years after his wife's death in 1861, was "Le Message de l'Âme." This curiosity Mr. Garnett has explained thus: In *Men of the Time* Mr. Browning is made to write "The Soul's Errand" in 1864; this is a misprint for "The Soul's Tragedy" in 1846.—In the discussion Mr. Furnivall gave an account of Mr. Browning's reading to his much-lamented friend Miss Teene Rochfort-Smith and himself this spring eight of the poems in *Jocoseria*. He claimed "Ixion" as the finest poem in the volume, and its last three pages as one of the most characteristic pieces of Browning's work. He did not object to the spiritualising of the love-poems if only folk would recollect that Browning meant them as simple love-poems; that was all they were.—Dr. Berdo, Mr. Kingsland, Mr. Shaw, Mr. Garnett, and others took part in the discussion.

FINE ART.

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A Descriptive Catalogue of Early Prints in the British Museum. "German and Flemish Schools." Vol. II. By William Hughes Willshire.

(First Notice.)

It is now rather more than three years since we welcomed, in the ACADEMY, the appearance of the first volume of this *Descriptive*

Catalogue. Like certain other publications printed by order of the Trustees which appeal chiefly to the student, this is a work which might naturally be assumed to have for the general reader only a limited interest—a book to be easily laid aside or relegated to the most unfrequented shelves in our bookcase. Such estimate would be a mistaken one. The volumes are by no means what that dreary word “catalogue” too frequently implies; they form a foundation for no slight superstructure of history of the early art of engraving. “Descriptive” in the best sense, since, while giving an accurate and sufficient account of each particular example recorded as in the Print Room, they show us how these were not partial, isolated efforts of unknown hands or of recognised masters, but links, as it were, in a chain connecting the first uncertain trials of an art, equal in its interest to the invention of printing, with its complete and final establishment. Dr. Willshire's *Catalogue* is a work whose primary value only a specialist can estimate, and upon which the writer of this notice would not venture an opinion, if he had not himself entered the field and—*post longe Creusa*—followed in the same path. Its secondary value lies in the notes or dissertations prefacing or following the several carefully arranged groups—notes whose important bearing on the whole subject can hardly be over-estimated, since in them we are introduced to the difficulties and controversies which surround almost every step in the earlier history of engraving. Thus the knowledge absolutely necessary as a basis for research—that of the prints themselves, and of what has been said or learnt or written about them—is presented at one view; and the book is something more than a Descriptive *Catalogue*—it becomes a companion volume, and a very valuable one, to its author's well-known *Introduction to Ancient Prints*. Although, being limited necessarily by the extent of the British Museum Collections, it is not an index to the works of all the masters who engraved during the period over which it extends, and although, for a like reason, it does not enumerate all the works even of those whom it admits, it yet affords more than sufficient to illustrate every kind or manner of engraving—every step in its onward progress, from the tentative and immature efforts of men utterly unrecognised and unknown to its more advanced manifestation in the hands of those with whom the collector and the student are more commonly familiar. Both as a whole and in its detail the work is, in our opinion, undoubtedly a success. It is a distinct advantage, which we who frequent the Print Room should not fail to recognise, that, while even the less popular portions of the collections are thus arranged in proper sequence and intelligently indexed for readiest reference, knowledge already gathered respecting these collections is so liberally placed at our command. For this not the writers only, but the Trustees who authorise the publication of such *Catalogues*, deserve our gratitude; and—for the work is not ended—it may be pardonable to express our hope that, though the promise does not appear, this is by no means the last volume for which Dr. Willshire's services will be retained.

The first division (F) of the present volume relates to impressions from *Nielli*. So important a part did *niello* work play in the early history of Italian engraving that the description of a series of German and Flemish impressions has unusual interest. *Nielli*, as such, may claim a considerable antiquity; plates of silver, so treated, exist dating as far back as the middle of the tenth century, and others up to the thirteenth are still preserved. The process, too, of niellating a silver plate was not treated as a mystery of “the craft,” for, as the Preface to this division reminds us, there still exists in the Grand Ducal Library at Wolfenbüttel a valuable tractate, dating probably from the earliest years of the twelfth century, and entitled *Theophilus Presbyter Schedula Diversarum Artium*. In this “*schedula*” there are, besides certain technical descriptions on the execution of plates *en manière criblée*, which were fully described in the first volume of this *Catalogue*, two chapters—caput xviii. and caput xxix., “De nigello” and “De imponendo nigello”—which describe the preparation of the fused material and its practical use. The extent to which impressions from *nielli* are to be accepted is not one into which Dr. Willshire enters. He is, we think, too cautious in expressing his opinions, though it may be he confesses to some hesitation in his reminder, on p. 14, that “Impressions from true *nielli* more frequently, but not always, have the actions, inscriptions, or legends in reverse, as have also those other impressions from ornamental plates of gold and silver which were not intended to be printed from.” It is not improbable that if the passage “but not always” were omitted, the conclusion would more nearly express Dr. Willshire's matured opinion. The arguments of Duchesne on the question of signatures in the right direction or in reverse are not very satisfactory; and they appear to be definitely rejected by Delaborde, though with much courtesy. Our own observation would certainly lead us to regard with extreme suspicion all impressions in which the legends, actions, &c., were not in reverse, even if it did not absolutely refuse to admit them. It may be added that some unusually fine representative examples of *nielli* are now arranged, under Mr. Reid's direction, in one of the upper galleries at the Museum, lately tenanted by the birds. An inspection of these would repay the student, who should not omit to notice a silver cup “parcel gilt” of early sixteenth-century Flemish workmanship, a very beautiful and precious specimen of finest *niello* work. A good representation of this cup will be found in vol. ii., pl. 71, of *Dresses and Decorations of the Middle Ages*, by Henry Shaw (London, 1843).

Passing onwards to Division H, a very important question is introduced, Who was “the Master of 1446”? The question is not the less interesting because one print only is here recorded by his hand. A carefully executed facsimile of this forms the frontispiece to the volume; the original itself, which has the distinction of being unique, is preserved in the museum at Berlin, where it forms one of the seven subjects of a “*Passion*” series formerly in the possession of M. Jules Re-

nouvier, a well-known writer on all subjects connected with art. The British Museum possesses only a copy; but, though a photograph, it is, as M. Duplessis affirms, “presque impossible de se procurer maintenant.” The print has no beauty to recommend it, it betokens but an immature idea of art; the most that can be asserted in its favour is that this work of the goldsmith-engraver, by whom it was probably executed, appears “less rude” than many anonymous prints presumably of that period, and “the character of the drawing and the expression of the heads distinguish him as a more than ordinary artist.” The criticism of Passavant is more trenchant, but less felicitous. He writes that the composition of this print

“is entirely wanting in that noble character which, at the beginning of the fifteenth century, distinguished not only the school of Van Eyck, but which we admire also in the school of Nürnberg, in Upper Germany, in Meister Stephan of Cologne, and in ‘the Virgin’ of the engraver P of 1451.”

But whatever may be discovered of special excellence in this print, or whatever may be wanting, is more than compensated for by the fact that it is the earliest known copper-plate engraving which bears a date. This, though it cannot establish the fact as to the absolute priority of the Northern school of engraving, yet, so far as our present knowledge extends, furnishes a powerful argument against the pretensions of the Italian. The next print with a date, 1457, is also of German origin, while the earliest date on an impression from an engraved metal plate of the Southern school is of the year 1465, inscribed on a calendar attributed to Baldini.

CHARLES H. MIDDLETON-WAKE.

THE SOCIETY OF BRITISH ARTISTS.

THE landscapes of Mr. Leslie Thomson are the most valuable contributions to this exhibition. Mr. Thomson is a true observer and a fine colourist. Of his three pictures, the little one over the mantelpiece in the large room is the most perfect (189); but his large “*Tweed*” (22), with its evening glory of golden sky and purple hill reflected in the water, is a striking and beautiful picture. In the same room is another picture which deserves notice for the refined and true painting of sky and water and for its agreeable composition. Mr. Enfield, who has painted these “*Oyster Boats in a Calm*” (122), is evidently a careful observer of nature, with an unusually delicate sense of colour. In this room may also be noticed two pleasant pictures of greenwood shade by Mr. Dawson Watson (82 and 87), and a pretty specimen of the well-known style of Mr. H. Caffieri (88). It is a pity that this artist, who can both draw and paint, should affect a mixture of carelessness and mastery. This and his other works here are, indeed, clever sketches; but the emphasis with which a few details are drawn is out of character with the blurred, indefinite suggestiveness of the rest.

Mr. J. E. Grace is always charming; his “*When Summer reddens and when Autumn beams*” (127) looks out of place among the hasty and poor work by which it is surrounded. Near it, however, is one of the best of the figure-subjects—Mr. W. O. Symons' “*Main Deck of H.M.S. ‘Worcester’ Thames Nautical Training College*” (126); but, though it is clever, as all Mr. Symons' work is, it is nothing else. It shows us that he can paint in a confident and

effective manner; but that we knew before. It would make a good illustration for the *Illustrated London News*. Indeed, what is most disappointing in this exhibition is the want of refinement which marks the cleverest pictures. We see it in the same painter's "Sunday Morning" (215), where the artist has felt little of the beauty of the flowers, but has spent all his power to obtain out of them a dazzling effect of colour; we see it in Mr. Edwin Ellis's coarse clouds and waves, which seem to get coarser and cruder every year; we see it even in the otherwise admirable work of Mr. John S. Reid, whose "Old Harbour, Cornwall" (197), is one of the cleverest little pictures here; and a little more refinement would certainly not have spoilt the "Gleaners" or "Field-workers" of Miss Flora Reid (183 and 375).

It is generally the peculiarity of these exhibitions—and the present one is no exception to the rule—that the best work is to be found, not in the large pictures which occupy the places of honour, but in small pieces in unexpected corners. It is also the rule that the merit of the work is in inverse proportion to the importance of the subject. In the South-west Room, for instance, there are few pictures so altogether satisfactory as Miss Helena Wright's "Blackcock and Grouse" (483), and Miss Elizabeth Binns' flower-piece, called "Autumn Golds." Among those of a more important character which deserve mention are "In the Cloisters, Lincoln," by Mr. Fred Hall, which reminds us of Mr. Logsdail's work; "A Moorish Chief," by Mr. Pavey, which is splendidly painted in parts; "The Kitchen Garden" (493), a very careful study by Mr. A. Glendinning, jun.; and "Morning: a Devonshire Bay" (502), by M. Gustave de Bréausti.

The works by the older members who exhibit, such as Mr. John Burr, Mr. Hayllar, Mr. Noble, and the Ludovici, are neither better nor worse than usual; but a word should be said for the refinement, truth, and admirable execution of Mr. Haynes King's "Getting Granny's Opinion" (208). Among the other pictures which are remarkable either for promise or performance may be mentioned "Barges beating down Queenboro' Swale," by Mr. C. W. Wyllie (96); "Poppies among the Corn," by Miss Mary Hayllar (184); "Twilight," by Mr. Owen Dalziel (207); "Maidenhood," by Mr. R. C. Smith; "Floods," by Mr. W. H. Gore (144); "Autumn," by M. A. de la Brely (319); and "A Mountain Road," by Mr. H. M. Bickley (404).

The water-colours, as usual, are better than the oil pictures, but there are few among them which deserve to be singled out. The progress of Mr. Max Ludby is perhaps the fact most worthy of record "in this connexion."

NOTES ON ART AND ARCHAEOLOGY.

WE hear that much more space will be given to fine art in the *Builder* under the new editorship of Mr. Statham, and that Mr. Poynter will contribute to it both with pencil and pen.

PROF. LEGROS has instituted at University College, London, a special class for studies of animals.

MESSRS. JOHN R. CLAYTON AND ALFRED BELL have received a warrant from the Lord Chamberlain appointing them glass painters to the Queen.

MESSRS. WILLIAMS AND NORGATE are the agents for an English edition of a series of reproductions of drawings by Dürer, prepared under the direction of Dr. F. Lippmann, Keeper of the Royal Print Room, Berlin. The first volume, which is now ready, contains ninety-nine drawings selected from the Berlin Print Room, and the collections of Mr. William Mitchell, Mr. John Malcolm of Poltalloch, and Mr.

Frederick Locker. The facsimiles have been obtained by using all the best modern processes of mechanical reproduction, including the combination of several processes. The materials for a second volume have already been acquired; and it is proposed to publish in the same way the entire body of Dürer drawings, so far as they may be available.

AN exhibition of pictures is to be opened at Newcastle-on-Tyne on January 18, under the management of the Bewick Club.

WE have already alluded to the discovery by Mr. Bayne of the site of the "Black Hole" at Calcutta. The *Englishman* of October 26 contains a letter on the subject from Dr. H. E. Busted, whose *Echoes from Old Calcutta* supplies all the historical information that was before available. Within a few days, we are told, all the plaster on the ruined walls had been picked off by relic-hunters. It is not unworthy of note that the inscription on the memorial erected by Holwell, one of the few survivors, gives the name of the Nawab as "Surajud Dowl," which is a much nearer transliteration than that adopted by Macaulay. It is proposed to restore Holwell's monument, which has long ago disappeared, though drawings of it are in existence; and Mr. Bayne has prepared a model of old Fort William, so far as he has been able to identify the sites, for the forthcoming Calcutta Exhibition.

M. ALEXANDRE BERTRAND has been reading at several meetings of the Académie des Inscriptions a paper on the prehistoric or pre-Italic remains in Northern Italy and the valley of the Danube, which he argues show an intimate connexion with the legends of the Homeric and Argonautic cycle, and also with the stories of the early *λογόγραφοι*.

MR. HIRZEL, of Leipzig, has just published the first volume of the German translation, by C. Aldenhoven, of Messrs. Crowe and Cavalcasse's *Raphael, his Life and Works*.

WE hear from Florence that Mr. McLean has finished a fine bust of M. Meyer, the Russian banker, and a well-known collector of Dresden china, and that Mr. Arthur Lemon has completed two pictures—one of foals in a boggy, Maremma country, the other (a fruit of his recent visit to England) of a highwayman lurking (on a strawberry horse) among the gorse and brushwood of Exmoor. Sig. Signorini has been painting in Monte Amiata.

THE exhibition of the works of the deceased Impressionist painter Manet will open at the Ecole des Beaux-Arts on January 2, and last for one month.

THE sale of the first portion of the "mammoth" collection of the late M. Bornicke will commence at the Hôtel Drouot on Monday next.

THERE is to be an international competition for the monument to be erected to the late President Garfield.

A CLOCK and two candelabra in the style of Louis seize, which formed part of the decorations of the Palais-Royal before the Revolution, have been purchased from Mdlle. Fera, an artist residing at St-Omer, for 100,000 frs. It is said that they have been bought by the Baroness Rothschild to be presented to the Princess Amélie of Orleans as a *souvenir de famille*.

THE cultivation of art seems to be making steady progress in New South Wales. The museum at Sydney contains already no less than seventy-four oil paintings, sixty-seven water-colours, eleven statues and busts, and various bronzes, specimens of china, &c. Among the most important pictures is de Neuville's "Defence of Borke's Drift," and Mr.

Montefiore is now in France with a commission to add to its collection of the French school.

THE Museum of Archaeology at Lausanne and the local collections at Aigle, Vevey, Nyon, Avenches, and other towns in the canton of Vaud possess an immense quantity of Pfahlbau remains. Several of these are to be placed at the disposition of the schools in nineteen communes of the canton in order that the teachers may use them in their lessons on the prehistoric period of the district.

A SERIES of ten marble statues of Belgian worthies are to be erected in the Square of the Petit-Sablon at Brussels, at a total cost of £6,600. The following is a list of the statues:—Marnix de Ste-Aldegonde, William the Silent, van Orley, Cornelius de Vrieul, van Bodeghem, de Brederode, Ortélius, Mercator, Locquenghien, Dodonée.

THE secretary of the Society for the Preservation of Ancient Buildings writes:—

"In the parish of Aymestrey, situated about nine miles south-west of Ludlow, lies the site of the famous battle-field of Mortimer's Cross. The church of this parish is of exceptional interest, for it contains some screen-work of wonderful beauty. There is an oak screen across each of the eastern-most bays of the nave, and also across the eastern-most bay of the north and south nave aisles, thus forming two chanceries. Besides these four screens, there is a screen across the chancel arch, with a richly vaulted cove. Moreover, there is an interesting late pulpit placed against the screen on the south side of the nave. The church is altogether one of great interest. We regret to say, however, that the days when a visit to it will be repaid are numbered. A printed appeal, headed by two views entitled 'Deformation' and 'Reformation,' has been circulated, appealing for subscriptions. The last-named view shows all the plaster removed from the walls, the ashlar work scraped, the grand chancel screen restored and its position altered, and the pulpit removed."

THE STAGE.

"LORDS AND COMMONS" AT THE HAYMARKET.

MR. PINERO's new play, brought out on Saturday at the Haymarket, would entertain the public for a hundred nights if long life could be given to a comedy purely through good acting. The piece is "cast" in a way that is complete and suitable; it is performed with any amount of discretion, ingenuity, and care; but we doubt if it does live its hundred nights after all, or even its fifty, for it wants substantial and sustained interest, and, having wearied us a good deal throughout three acts, takes a tedious leave of us in the fourth. And it does this though Mr. Pinero is an excellent, sometimes even an eloquent, writer. It does this though there is very little nonsense in the piece—very little obvious padding. It does it though there is much that is witty. But the piece is, somehow, too long for its story, and its story is not at all points well told. Certainly there is some mistake in the construction, and we are inclined to find it in the mystification of the character and the motives of the heroine. Mr. Pinero doubtless himself understands the character and the sources of its action, but the curtain is on the point of falling before the audience is in possession of his secret, and even then it is not quite surely in possession. We never know, quite, how much revenge and how much a curious, wild, embittered love—which is perhaps not very different from revenge, and perhaps not very much better—are accountable for the distinctly eccentric proceedings of Mrs. Devenish, the heroine.

Mrs. Devenish (that is not her real name, but it is the name she goes by) married, fourteen years before the time of the action of the play, the young Lord Caryl. She was reputed, of

course, to be the legitimate daughter of her father, likewise a peer; but a day or two after the marriage, which took place on the father's death, Lord Caryl discovered that the girl was illegitimate. The marriage, somehow or other, had not been made public; and thus the opportunity arose for the youthful nobleman to commit an action really as foreign to the instincts of youth as to the tolerant judgment of reasonable maturity—he was enabled to put away his wife, to part from her for ever (as he meant it to be), on the ground that her origin was not that which he had supposed. Her mother had been "low-born," and the blood of the Caryls must be kept—"blue." Well, the Caryls, however unexceptionable their blood, find, not unfrequently, much difficulty in paying the accounts of their butcher. In a word, their fortunes are vastly impoverished, and Caryl Court must be sold. Passing by, as a matter of detail which may fairly be allowed, the improbability that any member of a family so full of feudal notions as the Caryls should have been willing to cut off the entail, we come to the fact of the sale; and the place is purchased by the Mrs. Devenish who is really Lady Caryl, and who, it seems, has made a fortune—as everybody on the stage does make a fortune—in America. Lord Caryl, when he has to see her, does not recognise her, and what is no doubt intended to be the main interest of the piece is the complicated and varying relations that arise between the two. He thinks her one of the plutocracy, and he is an aristocrat. She does distinctly, and even brutally, insult him by offering him the position of her steward. He is, on his side, ridiculously proud. He nevertheless falls in love with her, when she has succeeded in being very attentive to his old mother; and then, having forgotten his wife for fourteen years, he bethinks him that his curious code of honour forbids him to remember too affectionately anybody else. It does not matter that the wife is neglected, so only that someone else is not loved. And, acting upon these old-fashioned ethics, he tells the lady practically that he is too aware of her good qualities. They are excellent, but he cannot allow them to affect him. And the lady does not at once acquaint him with her identity, and suggests that, even from his own point of view, his scruples are unnecessary. Only in the last act are we allowed to be the witnesses not merely of a reconciliation, but of a complete understanding, between a haughty peer and a long-embittered woman. Really it is not possible to take any profound interest in the renewal of loves after so long a quarrel. One feels that in actual life the man must have gone his way and the woman hers. What had they left in common? But Mr. Pinero is bent upon amity—he is for ever killing the fatted calf of reconciliation—and so much so that, even before Lord Caryl and his wife understand each other, the other "lords," so to say, become enamoured of the other "commons." An *entente cordiale* is established; and, if the lion does not precisely lie down with the lamb, Mrs. Devenish's rough, but honest, agent shaves his beard, and Lord Caryl's sister falls in love with him.

The real interest of the play is in its minor characters. These are adroitly sketched—sketched in a way that shows great knowledge of stage effect—and, like the greater ones, they are well played. But, as regards the acting, first a word for the more important of the persons of the drama. Mr. Forbes Robertson plays Lord Caryl. He has never before impressed us so much. He brings into his performance a measure of simplicity and vigour which allows the audience to witness it without repulsion. He cannot make Lord Caryl a wise man, but he makes him, at all events, a fool whom we can tolerate. Mrs.

Bernard-Beere plays that inexplicable woman, the heroine. Our affections are by no means set upon the heroine, but it is impossible not to recognise the art of Mrs. Bernard-Beere. In this lady, as in the rising young American actress, Miss Calhoun, who plays the part of Lord Caryl's sister, we have an artist of the newer school—a school that discards conventional effects, does not rely on what may be done with great moments, but presents instead an harmonious picture, studied, as much as may be, from the life at every point. We could wish that Mrs. Bernard-Beere had more opportunities for gentleness and fewer for obduracy. She does the best with what is given her to do; but it would no doubt be easier, and more satisfactory as matter of art, to play either a more desirable heroine or a more unmitigated villain. Miss Calhoun, likewise, is called upon to interest us in the character of a girl who only becomes womanly when she learns to be in love. Till then she has been hard and forbidding, and so there is not any great reason to envy the future of the honest soul who has contrived to affect her. But Miss Calhoun plays with grace and reasonableness. The character represented by Mrs. Stirling—that of Lord Caryl's mother—at once affectionate and proud, but not affectionate and hardened, is, at all events, a more conceivable mixture; and the veteran Mrs. Stirling plays it with all the charm that can be given to it in that Indian summer of her art which we are now enjoying. A character has been written for Mrs. Bancroft precisely suited to her. She plays what we must be allowed to call the part of Miss Marie Wilton—"Miss Maplebeck" in the present piece—with brilliant and lively success. But some of the minor men's parts are as amusing, and they are less familiar. There is Mr. Bancroft's, for instance, the business man of Mrs. Devenish; a man who was originally polished at Cambridge, and subsequently roughened in California. He had eight years of it there; but, in consideration of the university, Lady Nell forgives him at last for having earned an honest living in America. The actor plays the part with genuine humour. Then, again, more distinctly "character parts"—figures of *genre* in comedy—are that of the old servant, so cynically conceived, who will stay with the old family and be devoted to them so long as he cannot better himself somewhere else; that of the old beau, Lord Percy Lewiscourt, an entertaining valetudinarian; and, lastly, that of Sir George Parnacott, a consulting physician, from whom the honours of a baronetcy have not been withheld. Mr. Bishop plays the first part, Mr. Brookfield the second, and Mr. Elliot the third with the art of artists not content with traditions. In a word, the whole interpretation of the play is eminently modern; it is vigorous and free, and one wishes only that to the hands of so good a company of actors there had been entrusted a story that did not drag. As literary work, this latest labour of Mr. Pinero's is often excellent and entertaining in detail, but it wants strength in the mass. It wants the occasion of sustained interest.

FREDERICK WEDMORE.

STAGE NOTES.

MISS MARY ANDERSON will, it is now settled, appear as Galatea in "Pygmalion and Galatea" before she acts the heroine of Mr. Gilbert's new pathetic piece. December 8 is fixed for the Lyceum revival of "Pygmalion and Galatea," and about Christmas-time the new little play may be forthcoming.

MR. COMPTON, Miss Virginia Bateman, and the company that has travelled with them in the provinces, are coming to the Strand Theatre to play a six weeks' engagement in old comedy.

MUSIC.

RECENT CONCERTS.

MR. DANNREUTHER gave the first concert of his twelfth series at Orme Square on Thursday evening, November 22. His prospectus for the season is interesting; and the list of executants includes names which have long been associated with these musical gatherings. Miss A. Williams and Miss A. Butterworth will be the solo vocalists. On Thursday the programme commenced with the first movement of a remarkable pianoforte Trio in A minor, entitled "A la Mémoire d'un grand Homme," by the Russian composer, P. Tschai-kowski. His pianoforte Concerto and his overture, "Romeo und Julie," have been heard at the Crystal Palace; and a Quartett for strings was performed several times at the Musical Union. More, however, ought to be known of a writer still in the prime of life who has produced four Operas, four Symphonies, Concertos, chamber music, and many pieces for the pianoforte. The Trio in question contains some remarkably bold and clever music, though there is a tendency to diffuseness, and the subject-matter is not always strikingly original. One theme, in particular, in the opening movement reminds one strongly of a phrase in Mendelssohn's *Capriccio* (op. 33, No. 3). We think it was a pity not to give the whole of the work, the middle movement—a theme with variations—being of special interest. The performance of the *allegro* by Messrs. Dannreuther, Holmes, and Lasserre was very good. The programme included Beethoven's Sonata in E (op. 109) and Schubert's Trio in B flat (op. 99).

M. A. Fischer, a French violoncello player, made his first appearance in England at the Crystal Palace last Saturday, November 24, and played Carl Reinecke's Concerto in D minor (op. 82). The work itself was heard for the first time; beyond the fact that it is written in a fluent style, and that the part for the solo instrument is difficult and showy, there is nothing in it which calls for particular notice. There was, indeed, no analysis given; the music was left "to speak for itself." M. Fischer plays with taste and talent; his tone is not powerful, nor is his intonation always perfect. He was well received. He afterwards gave two solos—Chopin's *Nocturne* and a *Tarentella* of his own composition—both transcriptions for violoncello and orchestra. A list of the various arrangements of Chopin's pieces for voice, violin, violoncello, organ, and even flute would be a curiosity. Why touch works specially written for the pianoforte, and by one who so thoroughly understood its particular character and powers of expression? The programme contained Weber's overture "Der Freischütz," magnificently played by the band; the ballet airs from "La Colombaria;" and Schubert's unfinished Symphony in B minor—a never-failing source of attraction at the Palace. Miss Mary Davies was the vocalist.

It is needless to say much about Miss Agnes Zimmermann, our esteemed English lady pianist, who appeared last Monday at the Popular Concerts. She again gave proof of her skill and intelligence in her rendering of Schumann's "Etudes symphoniques." Three of the numbers were, however, omitted: pianists, it would seem, have a special fancy for shortening this fine work—some by the means just mentioned, and others by leaving out a portion of the *finale*. Miss Zimmermann was much applauded, and for an *encore* played an arrangement of No. 4 from Schumann's "Bilder aus Oesten." Mozart's Quartett in A—No. 5 of the celebrated set of six dedicated to Haydn—was finely interpreted by M^{me}. Néruda and Messrs. Ries, Hollander, and Piatti. Miss Zimmermann also took part in Rubinstein's difficult and brilliant Trio in B flat (op. 52). Miss Carlotta Elliott was the vocalist.

J. S. SHEDLOCK.

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From the *SPECTATOR*, November 24, 1883.

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